DOCUMENT RESUME

ED 112 607 EC 073 874

AUTHOR	Grove, Richard
TITLE	The Arts and the Gifted.
INSTITUTION	Council for Exceptional Children, Reston, Va.
SPONS AGENCY	National Inst. of Education (DHEW), Washington, D.C.
PUB DATE	Aug 75
CONTRACT	NE-C-00-4-0004
NOTE	54p.; Proceedings from the National Conference on Arts and Humanities/Gifted and Talented (Spearfish, South Dakota, October 1974)
EDRS PRICE	MF-$0.76 HC-$3.32 Plus Postage
DESCRIPTORS	*Art; Conference Reports; *Creative Expression; Dance; *Educational Programs; Exceptional Child Education; *Gifted; Literature; Music; *Talent Identification

ABSTRACT

Presented are the proceedings from the National Conference on Arts and Humanities/Gifted and Talented. Included are reports and presentations with the following titles: "A Temporary Community" (the development of the conference); "The Arts and the Gifted: A Stereoscopic View" (identification of the gifted/talented population); "What's To Be Done?" (the use of literature, music, film, theatre, the visual arts, and dance programs in the schools); "The Transformation of the Schools" (arts and human learning programs for the entire school population) by Harold Taylor; "Humanizing the Humanizers" (ten proposals to consider in organizing a youth orchestra) by Harry Sidlin; "Jazz and the Schools" (the relationship of jazz to American culture, high schools, and future curriculum) by Nat Hentoff; and "The Arts and Humanities--What Is Most Human" (programs for gifted and career education) by Virginia Y. Trotter. Appendixes are provided on the conference program, workshop leaders and coordinators, speakers, and government representatives. (SB)

****
* Documents acquired by ERIC include many informal unpublished *
* materials not available from other sources. ERIC makes every effort *
* to obtain the best copy available. Nevertheless, items of marginal *
* reproducibility are often encountered and this affects the quality *
* of the microfiche and hardcopy reproductions ERIC makes available *
* via the ERIC Document Reproduction Service (EDRS). EDRS is not *
* responsible for the quality of the original document. Reproductions *
* supplied by EDRS are the best that can be made from the original. *
****

ED112607

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

The Arts and the Gifted

Proceedings from the National Conference on Arts and Humanities/ Gifted and Talented

Spearfish, South Dakota
October 1974

Richard Grove

EC073874

The Arts and the Gifted

Proceedings from the National Conference on Arts and Humanities/Gifted and Talented

Spearfish, South Dakota
October 1974

Richard Grove

F 3

Library of Congress Card Catalog Number 75-29507

The work presented or reported herein was supported in part by Contract Number NIE-C-00-4-0004 from the National Institute of Education, Department of Health, Education, and Welfare. However, the opinions expressed herein do not necessarily reflect the position or policy of NIE and no official endorsement by NIE should be inferred.

Published by The Council for Exceptional Children
1920 ASSOCIATION DRIVE
RESTON, VIRGINIA 22091
AUGUST 1975

CONTENTS

Acknowledgments iv

Conference Personnel v

Foreword vii

A TEMPORARY COMMUNITY 1

THE ARTS AND THE GIFTED: A STEREOSCOPIC VIEW 3

WHAT'S TO BE DONE? 13

PRESENTATION: The Transformation of the Schools 19
Harold Taylor

PRESENTATION: Humanizing the Humanizers 27
Murry Sidlin

PRESENTATION: Jazz and the Schools 33
Nat Hentoff

PRESENTATION: The Arts and Humanities—What Is Most Human 37
Virginia Y. Trotter

APPENDIX A: Program 41

APPENDIX B: Workshop Leaders 43

APPENDIX C: Speakers 45

APPENDIX D: Government Representatives 46

APPENDIX E: Workshop Coordinators 47

ACKNOWLEDGMENTS

The conference sponsors are deeply indebted to Black Hills State College for making all its resources available to the conference. Our thanks especially to President Meredith N. Freeman, Dr. Charles Schad, and to Ned Wick who, with his Travel Industries students handled meals, local transportation, and other details for the conference.

The author wishes to thank Kay Grove for assistance with the manuscript. He also wishes to express his gratitude to Curt Huskins, instructor in journalism at Black Hills State College, and his students, Mary Moon, Melinda O'Donnell, David Wilder, and Tom Moxnes, for making tape recordings of workshops and lectures.

The generous assistance of the JDR 3rd Fund is gratefully acknowledged in making the writing of this report possible.

CONFERENCE PERSONNEL

NATIONAL CONFERENCE ON ARTS AND HUMANITIES/GIFTED AND TALENTED

Black Hills State College
Spearfish, South Dakota
October 2-4, 1974

Sponsors:

South Dakota Division of Elementary and Secondary Education

US Office of Education, Region VIII
(Under the auspices of Title V, Section 505, US Office of Education)

Cochairpersons:

Donald Barnhart, State Superintendent of Schools, Pierre, South Dakota

Edward B. Larsn, Senior Program Officer, Elementary and Secondary Education, US Office of Education (Region VIII), Denver, Colorado

Coordinators:

Robert L. Huckins, Coordinator of Gifted and Talented Education, Pierre, South Dakota

Charles Schad, Director of College Relations, Black Hills State College, Spearfish, South Dakota

To avoid repetition of *gifted and talented* in the text, *gifted* is used as a generic term. Its use should be understood to include gifted and talented.

FOREWORD

The study and the practice of the arts and humanities are not sacred to artists and humanists alone. They are for people attempting to find themselves as well as for people who know what they are looking for. They are for joyful participant and for entranced listener and viewer alike. They are for amateur and professional, for the skilled and for the fumbling. They are a way of life, or a special occasion. Above all, their challenges nourish growth.

We all know this. But we all know too that, as far as students in our public schools are concerned, it has long been a story of short rations in the arts and humanities rather than anything like full nourishment for growth. I am therefore grateful to the Office of Gifted and Talented for bringing our national starvation diet of arts and humanities to public attention. If our schools need "humanizing," as the distinguished participants in the Spearfish conference contended, then we who are responsible for the schools had better look to broadening opportunities through the arts, so that the humanism of all our students is enriched.

As a way of life, or just its adornment, actual immersion in the arts—in painting, writing, dancing, planning a rock garden—can tell the creator a lot about himself. The self knowledge that a gifted child derives from an opportunity to paint or dance is the demon that will drive unceasingly forward and we need more of that kind of drive.

There is no need to expand here on the moving words by those who participated in the conference. They are all experts at communicating the truths of their special fields. But I should like to emphasize that in working to identify the gifted, and in obtaining special opportunities for them, we must also think of how these opportunities may be extended to include all children.

The arts need constant replenishment, but they cannot exist without a sympathetic atmosphere; they atrophy without an audience. The audience must be one in which receptivity to new ways of interpreting the world has been instilled by early hand to hand combat with the arts as communication. We need to train potential audiences for the arts, along with the artists and creators.

The communication at Spearfish was superb on every level, as this report shows. I especially like Dr. Harold Taylor's description of the arts versus the humanities. He said:

> The arts are what you do to express yourself and enjoy yourself. The humanities are what you talk about and think about after you have stopped enjoying yourself and someone asks you a question about why you are so happy or unhappy. You then must explain it. The humanities are located in a place inhabited by professors . . . professors of art history, philosophy, literary criticism, comparative religion, whose profession it is to come along after the creative artists and the activists in cultural history have done their work and explain what the artists were all doing and how good or bad it was, what period they did it in, and how to talk about them in front of company.

It is now my turn to thank—in front of company—all those who did a great service for the US Office of Education and for young Americans by recognizing the need for broader plans for the arts and humanities in public education, not only as a divining rod for the gifted and talented, but also as a means to bring sensibility as well as sense to daily life.

Those who did so much to bring about "Spearfish I" (for I hope there will be more Spearfishes) include Dr. Leon Minear, Regional Commissioner of Education in Denver, and Dr. John H. Runkel, also of the Denver office. These two men called a series of awareness conferences on the Gifted and Talented/Arts and Humanities in the states of their region—Colorado, South Dakota, North Dakota, Wyoming, Montana, and Utah.

South Dakota appeared to be a leader among the states in this group, and for this reason, Spearfish, South Dakota, with its Black Hills College, was chosen as the site for the conference.

The South Dakota State Department of Education received able assistance from the Denver Regional Office's Ed Larsh, who, with Don Barnhart, South Dakota Superintendent of Public Instruction, served as conference cochairpersons. Many states contributed through their Arts Council, and recognition for funding must be given to the US Office of Education's Title V, ESEA, program staff and to the Endowment for the Arts and the Endowment for the Humanities, as well as to the Gifted and Talented Consultants in every state, and of course to the Office of Gifted and Talented in Office of Education headquarters.

In closing, I must also express appreciation to Kathryn Bloom of the John D. Rockefeller III Fund, which supported the writing of this report.

T. H. Bell
US Commissioner of Education

A TEMPORARY COMMUNITY

THE SEEKERS OF SPEARFISH

Early travelers in the Black Hills of South Dakota came upon some Indians spearing fish in a river. That, it is said, is why there is now a town called Spearfish. In October 1974 people from many states got together in this place. They carried ballpoint pens instead of spears and notebooks instead of creels, for these latter-day travelers went there in the hope of spearing and taking home ideas. They did not go away disappointed. The fishing was good on those cool October days in the Black Hills.

The occasion was a conference, officially titled—in a way that was to provoke much comment, and even inspire a song—the National Conference on the Arts and Humanities/Gifted and Talented. Sponsored by Region VIII of the US Office of Education and the South Dakota Division of Elementary and Secondary Education, it was billed as a "potpourri of demonstration, workshops, and presentation" and the program featured an interesting mixture of well known writers, artists, educators, government officials, and musicians.

Education in the arts and humanities and the identification and educational nurture of the gifted are both problems that are neither new nor unexamined and these topics had been considered separately by earlier conferences. But this was the first national conference to bring the two together, and it was a conjunction that struck off sparks. For one thing, the time was right. By now the dust had settled following that tremendous burst of activity in the late 1960's when widespread educational experimentation and research took place with the massive support of federal education laws. One could now begin to discern the outline of a pattern of experience and of attitudinal change. And several second generation models, building upon the experience of the 1960's, had now attained sufficient maturity to make possible substantial progress reports.

The conference was organized around four questions that held more than enough challenge to promise intellectual excitement and substance:

1. How can arts and humanities become a more central and invigorating part of the regular curriculum in public schools and universities?
2. How can we raise the awareness level to a point of intervention in meeting the needs of the gifted and talented citizens of our community?
3. What are the change agent skills necessary to convert schools into institutions where the arts and creative thinking are encouraged and enhanced rather than thwarted and rejected?
4. What can you as a conferee do at your level of influence to promote the three changes as listed above?

Though slightly blurred with jargon, the questions were plain enough. They dealt with subjects of more than specialized academic interest, matters of concern to all of us: a national resource of incalculable dimensions and the cultural climate in which we all live.

And so they came to Spearfish and set to work. "From everywhere in the country we have arrived," said Harold Taylor, author and educator, "to set up a temporary community under the open skies, a community of people who don't have to explain themselves to each other, since we all came together in a common purpose, to find our own definition of America and its culture, and to enjoy the culture we are helping to create."

THE INFLUENCE OF LOCALE ON DISCOURSE

Conferences are powerfully affected by location. There are qualities of atmosphere, mood, and mindset that affect everyone and that derive, sometimes subliminally, sometimes quite directly, from the surroundings. It makes a difference whether a meeting is held in a big city motel or a remote mountain top, in the Metropolitan Museum of Art or on a ship anchored off Santa Barbara. This conference took place on the quiet and pleasant campus of Black Hills State College against a physical background of great natural beauty and against another kind of background, equally compelling and quite as tangible, that was full of ghosts and myth and history.

At the start of the conference Dr. Leland D. Case, a writer and historian of the American West, conjured up a vivid image of "one of the most remarkable explorations in American history—the 1874 expedition of General George Armstrong Custer."

> It was quite an affair—1,200 white men, including a brass band on white horses; 100 Indians, mostly Arickara; scouts; three Gatling guns; Fred Grant, son of the President; five newspaper reporters; and an experienced photographer.

And Dr. Case spoke of others who had been in these hills in earlier days: Wild Bill Hickok, Calamity Jane, Poker Alice, Madame Moustache, Deadwood Dick, Potato Creek Johnny, and Crooked Nose Jack McCall, who shot Wild Bill Hickok dead in Deadwood.

There was an excursion to Deadwood, a visit to the Homestake Mine there, and a buffalo dinner at Custer State Park. And there was a nighttime trip to Mount Rushmore, which was seen by the conferees in the light of giant Park Service searchlights, and illuminated in another way by the oblique, wry wit, once again, of Robert Shaw, who had spoken of "our . . . compulsive megalomania—the tallest skyscraper, the largest electoral majority in U.S. history, even the world's biggest sculptures—on God's (until now) aesthetically impoverished peaks."

And there was an Indian Awareness Evening, thought-provoking and poignant.

The Spearfish ambience fired the imagination and jogged the mind at unexpected moments.

THE ARTS AND THE GIFTED: A STEREOSCOPIC VIEW

A PARADOXICAL MINORITY

They may turn up anywhere, these gifted and talented young people, on small islands off the coast of Maine, in inner city ghettos, in the homes of the wealthy, on Indian reservations, everywhere. There are more than 2 million of them, but their numbers seem smaller because so many live their lives under conditions that prevent the development of their special qualities. One thing they are *not* is ordinary, but many learn to assume clever disguises to conceal this fact. When they are recognized, they are not necessarily welcomed, for their personalities are often interpreted as provocative or vexing.

There are plenty of reasons for expecting these young people to excel in school, but they frequently do badly. There is abundant evidence to show that in the usual school situation they are under a disadvantage, requiring expert help and guidance that only a tiny percentage of them receive. They may become famous and make distinguished contributions to society, or they may vanish into some oblivion, perhaps serene, more likely haunted by lack of fulfillment. They are a minority, often overlooked because they appear to be privileged in a way that ought to make them self sufficient, a way that would render any special educational assistance to them superfluous. For they are the nation's gifted and talented, words that seem synonymous with preeminence and success.

But human potential, even extraordinary potential, is just that—only possibility, and no more. It can be stifled, thwarted, denied the opportunity to flourish. When that happens to the gifted and talented, we lose something of supreme value, whether the potential lies in science and technology or in the arts and humanities. "The importance to the public of educating the gifted has never been greater than at present," stated a recent report to the Congress by the US Commissioner of Education.

> Conservation as a social priority includes human conservation and not solely out of respect for the individual's right to life, liberty, and the pursuit of happiness. Conservation of the gifted and talented requires that society tolerate the right of the individual with exceptional abilities and talents, even though unconventional, to attain his goals. But it means that as invention and creation are encouraged and the necessary learning is supported, increased discoveries may generate possibilities for improved conditions of life in many areas—economic as well as social. As leisure time increases, the creative and artistic will be vital to the total well-being of society, as both artists and teachers. The creatively scientific will be indispensable in efforts to cure social and human ills.

What happens to this minority, then, must concern all of us. They are a national resource that is being managed in a haphazard and wasteful fashion.

The reference in the above quotation to the "creative and artistic" is one of many in *Education of the Gifted and Talented: Report to the Congress of the United States by the U.S. Commissioner of Education, 1971*. Other reports in this field are similarly preoccupied with the importance of education in the arts and humanities. The reasons are many. One well known kind of giftedness is high ability in the visual and performing arts, but it, like any other innate aptitude, does not necessarily manifest itself automatically without discovery and encouragement. Talent can be lost irrevocably. A characteristic of the gifted and talented is versatility and breadth of interest; these brilliant young minds need an education that permits them to explore the full range of kinds of knowledge and expression to enable them to discover their own predilections and strengths, to choose among all possibilities, including the arts.

Too often the tendency is to push the gifted child down the cognitive track and to neglect those affective aspects of learning that help make the individual a truly human being.

"Too often," said Harold Lyon, director of the US Office of Education's Office for Gifted and Talented, "the tendency is to push the gifted child down the cognitive track and to neglect those affective aspects of learning that help make the individual a truly human being."

THE PLACE OF DEPARTURE

The conference attracted serious participants who came to Spearfish for information and ideas to use in their work. They wanted to share experiences and test tentative conclusions by trying them out on other people. There was much of the quality of a retreat, a chance to get away for a time from the daily turmoil to reexamine principles and underlying assumptions. There was also more than a trace of the revival meeting atmosphere, a climate of reaffirmation. There arose a comradeship of the embattled.

There is a similarity of experience between those seeking a more central place for the arts and humanities in education and those attempting to further the interests of the gifted and talented. Both run into a cluster of attitudes that add up to the conclusion that these educational problems are legitimate but low in priority: The gifted and talented will make it anyway (what Harold Lyon calls "the rising cream notion"), and the arts are dispensable elements of "real education," a concern of the few, "a kind of garnish, easily set aside, like parsley," as John D. Rockefeller III once put it.

Those who reviewed the history of the past decade in preparation for the conference could not avoid a feeling of surprise upon realizing how much had happened during this brief space of time. The National Endowment for the Arts and the National Endowment for the Humanities were created during this period. The Elementary and Secondary Education Act came into being, with all of the subsequent large scale experimentation and research in education in the arts and humanities that was carried out with the help of federal funds. The ESEA support was not a minor affair. Junius Eddy of the Rockefeller Foundation, in a 1974 study called "Perspectives on the Arts and General Education," estimated:

- Funding for Title I cultural programs adds up to $267 million over the 5 year period, 1966 to 1970.
- Title III projects concerned directly or indirectly with the arts totaled nearly $80 million during the same period.
- The Arts and Humanities Program of the US Office of Education supported research and development projects totaling $10.6 million between 1965 and 1970.

"Certainly," said Eddy, "it would have been difficult in 1960 (or even in 1964) to find anyone who

COMMISSIONER MARLAND'S REPORT TO THE CONGRESS

Gifted and talented children are those identified by professionally qualified persons who by virtue of outstanding abilities, are capable of high performance. These are children who require differentiated educational programs and/or services beyond those normally provided by the regular school program in order to realize their contribution to self and society.

Children capable of high performance include those with demonstrated achievement and/or potential in any of the following areas, singly or in combination:

1. general intellectual ability
2. specific academic aptitude
3. creative or productive thinking
4. leadership ability
5. visual and performing arts
6. psychomotor ability

It can be assumed that utilization of these criteria for identification of the gifted and talented will encompass a minimum of 3 to 5 percent of the school population.

Evidence of gifted and talented abilities may be determined by a multiplicity of ways. These procedures should include objective measures and professional evaluation measures which are essential components of identification.

Professionally qualified persons include such individuals as teachers, administrators, school psychologists, counselors, curriculum specialists, artists, musicians and others with special training who are also qualified to appraise pupils' special competencies.

from *Education of the Gifted and Talented: Report to the Congress of the United States by the US Commissioner of Education, 1972*

would have believed that funds on the order of $367 million (from any source) would have been spent on pre-collegiate programs dealing with the arts by the end of that period."

We are still in the process of distilling this experience, but most of the conferees were familiar with the more influential of the second generation programs and projects that are now attempting to build upon what has been learned during that busy decade. If they were not familiar with them, they became so during the course of the conference, because spokesmen were present from the Aesthetic Education Program of CEMREL and the Arts in Education Program of the John D. Rockefeller III Fund.

The data that had been assembled in the Commissioner's Report to Congress were reassessed for their implications for education in the arts and humanities. These were among the passages most frequently cited:

> Large-scale studies indicate that gifted and talented children are, in fact, disadvantaged and handicapped in the usual school situation.
>
> A conservative estimate of gifted and talented children ranges between 1.5 and 2.5 million.
>
> Over half of a representative sample of schools in the United States reported *no* gifted students in their schools! The statement may be ascribed to apathy or hostility, but not to fact.

Over half of a representative sample of schools in the United States reported no gifted students in their schools.

> Research studies on special needs of the gifted and talented demonstrate the need for special programs. Contrary to widespread belief, these students cannot ordinarily excel without assistance.
>
> Art education focused on creative behavior and problem solving was determined to be important for gifted young people.
>
> Conventional or standardized curriculum requirements were seen as unimportant to the gifted and talented. Rather than studying grade level content required of the total group, an open curriculum based on individual interests was favored, with large blocks of independent time. The gifted and talented were seen as capable of self-management and decision-making for both content of study and classroom procedures.
>
> The problems of screening and identification are complicated by assumptions that talents cannot be found as abundantly in certain groups as in others—with the emphasis heavily in favor of the affluent.
>
> These assumptions may have influenced meager research and identification among other groups. There is ample evidence that highly gifted children can be identified in all groups within our society.
>
> Studies have shown that pupil personnel workers are indifferent or hostile in their attitudes toward the gifted.
>
> The United States has been inconsistent in seeking out the gifted and talented, finding them early in their lives, and individualizing their education.

There was little here that was startling news to people who had been working with the education of gifted children. It was mostly things they already knew from reading professional journals and research reports, from attending professional meetings, and from personal experience. What was new was the bringing together of scattered information, its presentation to the Congress, and the resulting recent federal legislation specifically aimed at meeting this set of national needs. And at Spearfish what was new was the interlacing of two sets of concerns, the reformulation of strategy and rationale and, perhaps equally important, the asking of new questions and the asking of old ones in a new way.

THE ANATOMY OF FOUR QUESTIONS

Advocates of the gifted and proponents of education in the arts and humanities have much in common, indeed the two interests are nearly always combined to one degree or another, but this did not mean that perceptions were identical nor that the dialogue was always harmonious. The two points of view provided a double perspective that had the effect of throwing problems and issues into sharp relief.

Most of the conferees were busy on a day to day basis dealing with these educational problems and they were not fooled by the surface simplicity of the four questions. They knew from practical experience that causing this kind of change to happen was both difficult and complex. They knew that the questions themselves contained concealed questions, like those Russian dolls that come apart to reveal a slightly smaller doll, that in turn comes apart to reveal a still smaller one, and so on.

This was the way the four questions revealed hidden depths when viewed from slightly different standpoints in the stereoscopic vision of Spearfish:

How can arts and humanities become a more central and invigorating part of the regular school curriculum in public schools and universities?

The word *arts*, with that sibilant ending, is never uttered thoughtlessly by those who feel that young people deserve the opportunity to learn something of

all of the arts, and not just art and music as they are commonly taught in public schools. How, when, and where does theatre ("on the hoof," in Kathryn Bloom's terms, "as compared to drama on the shelf") enter the "regular curriculum"? How about dance, film, television, architecture? We know that it can be done, as the recent work of the JDR III Fund and CEMREL has demonstrated, but the sweeping and panoramic language about a "more central and invigorating part of the regular curriculum" implies change throughout the educational system from top to bottom. Did these representatives of the officialdom of education really mean to endorse so fundamental a change throughout the land toward aesthetic education? No doubt about it, they did. These were the words of Virginia Trotter, Assistant Secretary for Education, Department of Health, Education, and Welfare, in an address to the conference:

> What is necessary is an unqualified commitment that we must cease to think of the arts as a luxury and that they should become basic experiences in education. . . . Educators must stake out a role in the forefront of the American concern for the intellectual, aesthetic, and spiritual dimensions of life.

Everyone got the message, but they also knew that commitment alone is not enough. It has to be followed by effective action, and it was therefore the job of the conferees to bring their knowledge and experience to bear on the question of what is now known about what works and what does not.

How can we raise the awareness level to a point of intervention in meeting the needs of the gifted and talented citizens of our community?

This is the most mysterious and abstract of the four questions. What are the referents? Whose awareness level? Everyone's? And where is the intervention to occur? How does "intervention" meet "needs"? Exactly what are the needs of the gifted when it comes down to education in the arts and humanities? If one does not know the needs, then how does one know what to do once one has intervened somewhere? "Our community" has a snug, self reliant sound, like a little New England town with houses and steeples and white picket fences, and stores with lights in the windows. But what if the "community" is an urban ghetto, or an Indian reservation, or a group of Spanish speaking people who move from place to place as the crops become ready for harvest?

And is it not possible that awareness could become widespread and genuine, but that no change would take place because the problems of the gifted and education in the arts and humanities are matters held low in priority?

What are the change agent skills necessary to convert schools into institutions where the arts and creative thinking are encouraged and enhanced rather than thwarted and rejected?

The question contained a judgment that apparently surprised no one, even though it came from the US Office of Education and not from some embittered and hostile critic of schools, and it went unchallenged. But again in this question the assumption was that the skilled agent of change presumably would be equipped with a repertoire of methods that could be instituted in schools across the country and that would assure the removal of thwarting and rejecting factors. And *that* would usher in a new era in which the arts, and creative thinking, as part of the regular curriculum, would be stoutly encouraged. What, said the question within the question, are these proven and universally adaptable methods?

What can you as a conferee do at your level of influence to promote the three changes as listed above?

The emphasis was to be on action, the precise nature of which was to be specified. The action theme was also expressed in the design of the conference, which stressed "advocacy" and devoted a whole series of workshops to advocacy at the local, regional, state, and national levels. The conferees were left with the question of the methodology of change and the substance of the changed education.

ARTS AND HUMANITIES, SLASH, GIFTED AND TALENTED

"Surely," said Robert Shaw, Conductor of the Atlanta Symphony Orchestra, "we may assume that the slash-bar of typography in 'Arts and Humanities/Gifted and Talented' is a linking and not a separation."

Few conference titles can have caused such varied reactions. Harold Arberg, a composer and Director of the US Office of Education's Arts and Humanities Program, recognized the title's musicality. "On the plane coming out here, I realized that the title of the conference had a lilting quality," he said, and he forthwith set it to music. Seated at the piano, he led a general session in the premiere of what Harold Taylor later called "a temporary song for a temporary community":

The Arts and Humanities, Gifted and Talented
Conference in South Dakota,
Unless we resolve to make schools more humane,
Things won't change one iota!

With artists and humanists, teachers and principals
Working in schools and communities,
All people becoming all they can become,
Just think of the opportunities!

But that slash in the center of the title looked like a teeter-totter, and from time to time it acted like one, as the discussion seesawed back and forth from one subject to the other. The trouble was that the things on the ends of the teeter-totter were not like quantities: one was an area of curriculum content and the other was certain recipients of that content. For the arts educators, especially, this vibrated with implications. Something was out of order. If "the arts and creative thinking" are "thwarted and rejected" in schools, then the total school population is not being served in a suitable fashion. But the needs of the whole would have to be answered before one might properly consider the needs of the few, especially in view of the fact that those with high potential in the arts and creative thinking might never get to realize that potential if it was thwarted at the beginning. If all students are not shown the way, how can the most able among them come to see the possibilities inherent in the arts and choose, if they are so inclined, to pursue them?

TALENT MANIFEST, TALENT CONCEALED

On the face of it, one might think that the identification of the gifted in the arts would be a simple matter. The image of the child prodigy appears in the mind's eye, dwarfed by the huge bulk of the concert grand, seated upon telephone directories so as to be able to reach the keyboard, rippling through a flawless performance of a Chopin etude. Or we imagine a young artist whose drawings, anyone can plainly see, are of startling quality. Talent, it seems, must be evident and irrepressible. But anyone who held this preconception abandoned it at Spearfish, for it soon became clear that such a view is erroneous, a generalization derived from exceptions, not useful in educational planning.

What if, for example, a gifted child is from a poor family, or is culturally different? Robert Huckins, South Dakota's Coordinator of Gifted and Talented Education, said:

> Here in South Dakota we know we have a big problem on the Indian reservations. Gifted children must exist in the Indian school population, but we are not doing well at identifying them, because of isolation, and because of inappropriate identification techniques, including culturally biased IQ tests.

Vic Runnels, himself a Sioux Indian working for the Bureau of Indian Affairs' Cultural Arts Curriculum Development Center in Aberdeen, South Dakota, agreed:

> We have a situation in which a majority of Indian students are not performing up to state and national standards, so the education efforts seem to be aimed at raising the performance of these particular students. Consequently, our gifted and talented are left by the wayside. There are other problems involved also, such as peer group ridicule, lack of teacher and parent understanding, and lack of resources, which make a dismal picture. If gifted students survive this system, it is a pure miracle!

Teachers at the conference with experience in black and Chicano communities reported similar problems. And most agreed that even in middle class white schools, the methods used to locate gifted children—tests, teacher and parent nomination, peer judgment, professional talent evaluation—all have only partial reliability, although, of course, effectiveness would be high if all these means were employed together. Few places reported such complete screening.

Many arts educators at Spearfish were suspicious of intelligence tests, observing that tests tend to stress verbal, academic abilities, that they reward only expected and routine solutions to problems, and that they miss expressive abilities, particularly nonverbal ones. However, Russell Getz, Chief of the Division of Arts and Humanities of the Pennsylvania Department of Education, is familiar with many identification problems. He reported wide and enthusiastic acceptance of the *Alpha Biographical Inventory*, developed by Calvin W. Taylor, Robert L. Ellison, and their associates in 1968. Getz said those involved in the Pennsylvania Governor's School for the Arts have found it to have a high correlation of predictability, and that colleagues at Interlochen and the North Carolina School of the Arts also use it.

Teacher nomination got poor grades in the Commissioner's Report:

> Teachers are able to nominate about half of the gifted . . . It is unsafe to assume that teachers will identify even the *highly* gifted, according to one study in which 25 per cent of the most gifted were missed.

Teacher nomination got even poorer grades from those concerned with locating the gifted in the arts. Nat Hentoff, jazz authority and author of *Our Children Are Dying*, declared during a jazz seminar at the conference:

> In terms of jazz, consider the number of kids who may well be gifted . . . But who among the people now in the schools who are determining who are gifted and talented have the qualifications to begin to know this with regard to jazz? I don't know any people among the schools I travel to who can tell

whether someone blowing a hot tenor saxophone is gifted and talented.

Evaluation by practicing professional artists was favored and there were numerous suggestions about the use of artists in the community for this purpose.

Can talent be discovered if the individual with talent has never realized it was there, or has never had a chance to exercise it, or has never had the possibilities of a mode of expression made clear to him? This question was raised by DeWitt Zuse, Director of the Educational Center for the Arts in New Haven, Connecticut. "We look for talent, not interest," he said, "talent as defined by professional artists." Identification is the task of staff members who are active as performing or producing artists in the New Haven area. "Half of our students," said Zuse, "are students with undeveloped talent in dance, music, theatre, and the visual arts, defined to include painting, drawing, sculpture, design, photography, video and film. They have had little or no experience."

Talk about methods of identification kept turning back to two prior considerations which tended to render all other questions moot: the fact that the greatest proportion of the gifted in the schools of the nation receive no special attention of any kind, and the fact that education in the arts occupies a position that is precarious and anything but central and available to all.

A recurrent theme at the conference was that of wasted talent, young Ellingtons who spend their early years in a household without a piano and without an interest in music, potential Andrew Wyeths who grow up without encouragement and without ever having seen an adult painter going about his work. Harold Lyon, Director of the US Office of Gifted and Talented, said that "for every Einstein or Martin Luther King who emerges, a dozen or more do not." He went on to say that the lost gifted "are as likely as not to lead lives of bored, frustrated mediocrity, or worse, brilliant criminality."

Bruce Milne, Director of the Educational Research and Services Center at the University of South Dakota, said:

> There is a myth that says the gifted will triumph over all adversity. Yet we see just the opposite: human potential just gone to waste. People with great capabilities just watching the boob tube and drinking beer. That's one way. The other is worse: drugs, liquor, anti-social behavior. Are these the alternatives to the school program? Take a drug trip instead of a field trip?
>
> Study the literature. Look at the high incidence of drop out, the degree of alcoholism, the degree of the use of drugs . . . and the high rate of suicide among young people identified as gifted but lost by the system at some point.

GIMME AN A! GIMME AN R! GIMME A T!

The very mention of an elite, a favored group of people set aside from the rest, slams doors closed in the American mind. We detest the idea; it is opposed to egalitarian principles. Unfortunately for the gifted, they are sometimes seen in this way. Harold Lyon spoke of the "apprehension on the part of many parents and teachers and other school people that these young people will form an elite and come to dominate their classmates and make them feel inferior." Bruce Milne called it "the fear of an elitism—coming up with some sort of an aristocracy of elite minds in the community, setting them apart as the greatest, the top, the most talented, the most gifted." He added that "the kids themselves don't want the gifted label because of that."

It is this response that is reflected in the research findings in the Commissioner's Report of "apathy and even hostility among teachers, administrators, guidance counselors, and psychologists." The report has much more on the subject:

> Aren't special provisions undemocratic? If *democratic* educational practice is interpreted as the same education for all, the answer is yes. If we believe that democratic education means appropriate educational opportunities and the right to education in keeping with one's ability to benefit, the answer is no. If one takes the affirmative stand, then all special educational programs would disappear, and hundreds of millions now expended by the States and the Federal government would be diverted to other uses.
>
> Rather than argue that special planning is undemocratic, one might conclude that the special planning should be carried on for the benefit of the democracy.

Ironically, the evidence shows that gifted young people are most apt to suffer from the opposite of a feeling of smug superiority. "The fact is," said Lyon, "that feelings of inferiority are much more commonly found among the bright and talented than among the average, perhaps because the latter are not as keenly aware of how much there is to know." The Commissioner's Report says:

> The relatively few gifted students who have had the advantage of special programs have shown remark-

We look for talent, not interest: talent as defined by professional artists.

able improvements in self-understanding and in ability to relate well to others, as well as in improved academic and creative performance. The programs have not produced arrogant, selfish snobs; special programs have extended a sense of reality, wholesome humility, self-respect, and respect for others. . . . Apparently the burden of the majority is to create conditions which will lessen feelings of alienation, and allow the gifted and talented to feel that they are valued members of the human race, whatever the circumstances of background.

One recommendation at Spearfish was unanimous: Special programs for the gifted are absolutely necessary. The gifted should be located early in life, their individual strengths should be determined and fostered, opportunities should be provided for them to work with one another, and they should be allowed to go as far and as fast and in whatever directions they are able to travel.

In common with all other human beings, Americans are capable of holding totally contradictory attitudes. Irving Sato, Project Director at the National/State Leadership Training Institute on the Gifted and Talented in Los Angeles, successfully demonstrated that, although we have resisted the idea of special programs for the gifted in general, we have enthusiastically supported special programing for one kind of gifted student in schools from coast to coast. It is highly exemplary special programing, carefully thought out in all details, and it offers a model that is already there, ready to be carried over in large part to other types of gifted students. In this case we drop all worries about expense, about creating an elite, and about difficulties of identification. Here is how Sato described it:

> Probably one of the best examples of a gifted program is the athletic team in high school—any high school, from coast to coast. If we look at a football team, for example, we find the best general principles in gifted child education applied very adroitly, and if we were to take these very same principles and apply them to a program for the creatively gifted, our chances of success would be very good. Let me cite five of these general principles—things the people handling the football team do:
>
> *Principle 1. Identification.* Identification is based on multiple criteria. That is, never does a single criterion ever identify any child as being fitted for the football team. As you know, just because a human being is born male, is a certain age, height, and weight . . . do not qualify him for the football team. Yet with the gifted we are operating very archaically and putting all our eggs in the basket of IQ tests.
>
> *Principle 2. Programing.* With the football team, the concern is so great that there is a strong specialization that takes place. They use a backfield coach, a line coach, and so forth, and they do individual tutoring.
>
> *Principle 3. Enrichment through interaction.* Careful attention is given to individual enrichment and team enrichment and development. We see this great concern for peer interaction—in other words, that the gifted must interact with other gifted. In spite of budget crunch or energy crisis, the players not only interact with their peers on the practice field, but they are taken many miles away so that they may enjoy the benefits of interacting with their truly gifted peers in intrastate finals.
>
> *Principle 4. Specific development of individual.* Often our concerns for the academically gifted are misplaced. We think, "Oh, this poor bespectacled youngster, he really wants to mix with other human beings and he's not getting the opportunity. He is so lopsided socially that we must try to make him a more well-rounded individual." But when a young man is identified as potentially gifted to become an outstanding quarterback, what do we concentrate on? Making him an even better quarterback. In the athletic program, they identify the gifted for very special reasons so that they can help him develop this potential *along the line of his strengths.* They capitalize on his strengths so he can become a productive member of society—the society of the football team.
>
> *Principle 5. Evaluation and accountability.* This they do right before our eyes. The athletes undergo the severest kind of evaluation—on the football field, where you and I, the spectators, do the evaluation. And why are they unafraid about this? Because they have done all the things I've enumerated.
>
> So we have, everywhere, one outstanding gifted program in our high schools—for football players. If we can only use these principles in the other areas of giftedness!

"Benefits to society," said the Commissioner's Report, "will increase as we reach the point when we extend our present encouragement of the athlete to excel to all other fields of endeavor."

In his workshop on education in the visual arts, artist John Boit Morse touched on some of the historic reasons for the place of the arts in the American system of values and the way that place is changing:

> Ours was a hard, tough frontier society in which machismo, as Dr. Lyon said, was the important thing. You'll forgive my language, but I refer to it as the jockstrap society, the big locker room talk in which everyone sits around and shows his muscles and how big and powerful and strong he is, and there's absolutely no place in that world for art. Art is for sissies, as Dr. Lyon said.
>
> Now we are beginning to get mature, we are beginning to grow up, we're beginning to find that an excessively important part of life is art and indeed that those who concern themselves with art—with music, painting, the drama—either as collectors, appreciators, dabblers, or doers, become a hell of a lot better lawyers and bankers and what not.

Does that raise any angle in anybody's mind?

"SO WE BUG THESE LITTLE KIDS. . ."

Over the coffee break a mature female voice was heard to say, "Isn't all that what good teachers have been doing all along?" The comment was probably true but not very helpful. What is a "good" teacher? How many are there? How does a novice become one? What is a good teacher for the gifted, for all kinds, including those gifted in the arts?

The Commissioner's Report offers this information:

> Studies of successful teachers for the gifted typically have dealt with their characteristics and behavior more often than with their specific preparation. In general, the successful teachers are highly intelligent, are interested in scholarly and artistic pursuits, have wide interests, are mature and unthreatened, possess a sense of humor, are more student-centered than their colleagues, and are enthusiastic about both teaching and advanced study for themselves.

And Harold Lyon, drawing upon ideas of Carl R. Rogers, supplied a somewhat similar recipe:

> The teacher of the gifted should have:
>
> 1. A sense of prizing another individual, of celebrating his uniqueness.
> 2. A sense of empathetic understanding.
> 3. A sense of genuineness, enough to enable you to be yourself, to reveal your strengths and weaknesses.
> 4. A sense of trust.
> 5. Competence in subject matter.

Whatever the exact list of traits that the teacher of the gifted must possess, it was evident from the testimony of teachers and former teachers at the conference that one desirable quality would be a feeling of personal security. Bruce Milne said:

> They threaten the teachers. There's nothing worse than having a kid in class who knows the answer before you even ask the question. If you've ever taught gifted and talented children, or worked with them in any kind of an art or craft or mechanical skill, or anything, they scare the heck out of you, they really do. They can add figures faster than you can call them off, work long division in their heads. Something happens to one of the machines, like the projector, the teacher runs for the visual aids staffer. This kid says, "Hey, you forgot to throw the switch." I remember how I used to handle these kids back when I was a junior high teacher. "All right, kid, you're so smart. Everybody else is going to do every other problem. Because you're so smart, you're going to do them *all*."

A statement by Joyce Runyon, Consultant for Programs for the Gifted, State of Florida Department of Education, sounded the same note:

> The gifted child represents a threat to some teachers. When this threat is coupled with having the child taken out of his regular setting and spending some time with a specially trained teacher, the threat is compounded and requires careful and tactful handling. The problem of interpreting the right of children to deviate upward is very difficult.

In a rapid-fire and racy style that entranced his listeners, Leonard Olguin, formerly with the Right to Read Program in Washington and currently a professor at California State University at Long Beach, put the same set of reactions in these terms:

> Oh man, this kid has 158 IQ. You don't look at him like you do a regular kid. You look at him and you worry. You worry because you don't know what he sees. You don't know if he's already gone beyond you and he's already on the level of inferences and implications and evaluations and you're still operating on basic structures. . .so it panics people. So we bug these little kids, just because we don't know what it is they're thinking.

Many, doubtless all, of the speakers at Spearfish had themselves been gifted children and this probably accounted for their intense interest in the subject. In a certain way, the viewpoints of both teachers and students were heard. The latter were now grown up, but their memories were undimmed,

Oh, man, this kid has 158 IQ. You don't look at him like you do a regular kid. You look at him and you worry.

and they had stories to tell. The passage of years did not prevent these accounts of school experiences from having an edge of resentment. These particular gifted people had overcome all obstacles and they were now successful, productive human beings, so in this sense all their stories had happy endings. But the child of yesterday remembered harassment, failures of empathy and understanding, and minds narrow as a chalk line. According to Harold Taylor:

> ignorance and insensitivity are acquired characteristics, often acquired in schools and colleges, or at home, and everywhere there are ignorant and powerful people who will try to corrupt you. I speak of this with feeling, since I was identified at an early age as gifted and talented, but I peaked at about age 13 and since then it's been downhill all the way.

Murry Sidlin, Resident Conductor of the National Symphony Orchestra, said:

> When I was an elementary school student, my teachers complained when I went to music lessons during the school day, even though the lessons were part of

It was always announced, as my classmates and I prepared to leave for instrumental music, that . . . we were to "be responsible for everything that we missed."

the total school program. It was always announced, as my classmates and I prepared to leave for instrumental music, that life in the classroom would continue during our absence, and we were to "be responsible for everything that we missed."

In junior high I remember having to take many exams after school which were normally given during the time that orchestra rehearsals were held, or having to miss important rehearsals when a teacher refused to give a make-up exam after or before school—then missing the bus and walking home in the rain.

In high school I worked to outsmart the system and for a while I won. You see, physical education was scheduled for me during the last class of the day, three days per week, but it also conflicted with a music theory class which I very much wanted to take. My counselor refused to change my program for a number of reasons, the most important one being laziness. However, I made sure that I was elected "squad leader" of one physical education class, which meant that on one of these three days I took the attendance for my group and had access to all other attendance materials for the other days. I was able to erase my absences of the other two days when I was really attending the music theory class. It took them four months to catch up with me.

Had there been a prize for the most piercingly painful story, it might have gone to painter Frank Mason, who told of his experience in a New York City high school. In art class, he heard about a city-wide art contest and he did a picture for it. After vainly watching the newspapers for news of winners, he finally went to the art teacher ("a perfectly nice woman") and asked, "What happened about that art contest?" "Oh, I forgot to tell you," said the teacher, retrieving his picture from a closet, "I didn't send your picture in to the contest. They wouldn't have believed you did it yourself."

No one concluded from this testimony that teachers are the villains in the continuing drama of the neglect of the gifted. They did conclude that something is missing from the professional training of many teachers.

David M. Jackson, Executive Director of the National/State Leadership Training Institute on Gifted and Talented, pointed out that a professional is assigned full time responsibility for education of the gifted in only 15 state departments of education, and fewer than 12 American universities offer graduate programs in this subject. Jackson said:

> While individual faculty members from a few institutions are playing leading roles . . . for the most part, higher education institutions are not active in training teachers for the gifted, nor are they producing graduate level specialists for leadership positions. The contributions of higher education which are so significant in improving the lot of the handicapped and the retarded indicate a potential for similar improvements of services to the gifted and talented. Perhaps as in the case of many existing university programs of special education, federal support for gifted and talented will be required to assist the universities in program development and faculty and student support.

Then, maybe, there will be more teachers doing "what good teachers have been doing all along," and schools may become "institutions where the arts and creative thinking are encouraged and enhanced rather than thwarted and rejected."

JAZZ: ANOTHER KIND OF KNOWLEDGE

"If anybody is *really* serious about affective education, and that's what culture is all about," said Nat Hentoff, jazz authority and author, "it is long past time for jazz to be taken seriously by those who try to determine what 'high culture' is, especially for kids."

Jazz was taken seriously at the Spearfish conference, a circumstance directly traceable to conference coordinator Edward B. Larsh, Senior Program Officer, US Office of Education, Denver (Region VIII). Larsh is also a founder and a director of the Monterey Jazz Festival. There was an excellent performance on the program with composer and pianist Marian McPartland, accompanied by Ray Ivorson, bass, and by the impressively versatile Harold Taylor on the clarinet. Taylor once organized a Dixieland group in Toronto ("I carried my clarinet in a paper bag in imitation of Bix Beiderbecke"), played a run on the Queen Mary in the ship's orchestra, and wrote jazz criticism. He said:

> Jazz is an integral part of my life. If you study intensely, as I hope many of you may do, what is happening with the arts in America, you will find that the impact, the mood, the spirit, the quality of jazz and the black experience with it, and its relation to the blues and to new forms of dance and to lyrical theatre and to everything else including the works of Stravinsky—you'll find this is a major cultural contribution to the world.

McPartland told of her experiences touring schools with the National Endowment for the Arts' Artists in the Schools program:

I played in kindergartens, grade schools, high schools. It struck me that students don't know jazz. They know rock, but not jazz. In Washington, D.C., the schools are 90% black, but they don't know about the great people of jazz. I found some melody bells and taught some elementary kids—9 or 10 year olds, just average—to play Ellington's "C Jam Blues." Later, when Duke came to do a concert in Constitution Hall, 50 of these kids played with him.

A live jazz performance at the conference meant that the participants, who were spending so much of their time in verbal interchange, were forcefully reminded of the eloquence and richness of one kind of nonverbal communication. It also meant the celebration of an American art form.

Murry Sidlin, who had been at one time a commercial and jazz trumpet player, had an anecdote that told much about jazz as it embodies unique modes of understanding and insight, and as it requires its own kind of schooling:

> Just a few weeks ago we gave an all-Gershwin concert in Washington. The second half was a concert version of *Porgy*. We managed to get Cab Calloway. When I spoke to him over the phone before he came, I said, "Cab, I really think you should plan to break character after *Porgy* is over and do 'Minnie the Moocher.' The audience would just adore it, it's something that is well identified with you. Why don't you bring down the orchestration for it?" He thought at first that he didn't want to do it, but finally he acquiesced.
>
> Sure enough, at the end of the concert the audience went wild, and then we presented Cab doing "Minnie the Moocher." And the audience, as you can imagine, just really tore the place apart—screaming, wild shouting—and Calloway, who is a brilliant performer, got all turned on by the audience and came out and didn't quite know what to do because he didn't have any more music. And he looked over and saw our pianist sitting at the back of the orchestra. Now when an entertainer such as Calloway sees a pianist, he automatically assumes certain things that just aren't true. He shouted, "Piano man, piano man, 'Hello, Dolly!' in B flat." Our pianist is a great pianist. He can *read* anything. And that's *it*. He didn't even understand there's another kind of knowledge. And Calloway is yelling, "B flat! B flat! One, two, three, four!" And the pianist plays four B flats—in octaves.
>
> It was the greatest scene I ever saw in my life, a magnificent entertainer like Calloway asking the National Symphony Orchestra to *fake* "Hello, Dolly!"

WHAT'S TO BE DONE?

THE ARTS IN THE REGULAR CURRICULUM: VISION AND REALITY

To many of those who came to Spearfish, the arts and humanities as a "central and invigorating part of the regular curriculum" had a utopian sound to it, one of those inspiring but remote goals that ever recede before one like the end of the rainbow. They were surprised to learn that the arts integrated in the regular curriculum is no longer an abstract, imaginary concept. Real life examples, a sizable number of them in public schools in several states, are now there to be seen and studied. This is a recent development, but one that already has sufficient substance and momentum to be regarded as an important movement in public education.

Nadine J. Meyers, Associate Director of the Aesthetic Education Program of CEMREL, Inc., told of the background and current activities of this nonprofit organization based in St. Louis.

> We have two purposes. One purpose is the production of aesthetic education curriculum resources for kindergarten through grade 12, and the dissemination of these into school systems. The other purpose is research and development in related areas of aesthetic education. We receive funds from the National Institute for Education, and we are, in fact, the largest curriculum project in the arts currently supported by the Department of Health, Education and Welfare.

Since 1968, the Program, under the direction of Stanley S. Madeja, has been developing packaged instructional units for use in schools at all grade levels, kindergarten through grade 12. They are designed to be taught by the classroom teacher as well as the arts specialist, and they are in the form of modules that may be introduced in a variety of ways. The materials, which deal with literature, music, film, theatre, the visual arts, and dance, were worked out in an elaborate process of trial, evaluation, and revision in many kinds of classroom situations. Meyers explained:

> We do not aim at the training of architects, painters, writers, dancers, or filmmakers, although some students may decide upon careers in the arts. Rather, we hope to provide all children with the knowledge and skills of perception that they will need in order to make sensitive and competent judgments in daily life. You make aesthetic decisions every day, and so does every child in the school.

We hope to provide all children with the knowledge and skills of perception that they will need in order to make sensitive and competent judgments in daily life.

Many of the Aesthetic Education Program's multimedia, multidisciplinary "packages," under the general title of "The Five Sense Store," are completed and are being marketed by a commercial publisher. These materials are in use in school systems in Chicago, Memphis, Nashville, and Oklahoma City, and state plans for dissemination and testing are in effect in New York, Kentucky, Wisconsin, Virginia, and Pennsylvania. The most advanced and thorough of the state plans is the 5 year Pennsylvania Aesthetic Education Program, which evaluates teaching materials and trains teachers in their use.

Aesthetic Education Learning Centers, devoted to teacher training and the demonstration and testing of

teaching materials, have been established in Oklahoma City; Oakland, California; Normal, Illinois; Memphis, Tennessee; Long Island, New York; and Jefferson County, Colorado.

Larry Schultz, Coordinator of Art for the Jefferson County, Colorado, School District, explained that cooperation with the Aesthetic Education Program is only one aspect of his "Jeffco Arts in Education Program," an effort to introduce all of the arts into the regular curriculum. The Jeffco program was started in 1973 with the guidance and support of the Arts in Education Program of the JDR III Fund, which along with the Aesthetic Education Program, is the second of the two organizations most responsible for the arts in general education movement.

The Arts in Education Program of the JDR III Fund, under the direction of Kathryn Bloom, has since its inception in 1968 concentrated, in the language of Spearfish, on change agent skills and strategies, rather than, as in the Aesthetic Education Program, the development of curriculum materials. In this sense, the two are complementary and they work together closely. The Arts in Education Program has as its goal "all the arts for all the children," and now, through a series of pilot projects in schools around the country, it has accumulated a body of practical knowledge about how to "make the arts an integral part of the general education of every child in the schools."

These projects, besides the one in Jefferson County, are in University City, Missouri; Mineola, Long Island; and Oklahoma City. Announcements of the latest one were distributed at the conference: a joint venture with the New York City Board of Education "designed to demonstrate how the arts can become a vital part of the daily classroom experience of the city's 1.1 million public school students."

In the context of Spearfish, the meaning of the new trend toward the arts in the regular curriculum was not only that teaching and learning would become more humanistic, but that every single child would have a chance to know what the arts are all about. All of those gifted in the arts would have an early opportunity to begin laying the foundation for a career. Specialists in the arts would be able to observe an entire school population and then identify and encourage those with extraordinary potential.

Professional teachers of art and music, the two art forms most commonly present in schools, have demonstrated throughout the years that they are capable of identifying those with talent and of doing what is necessary to help them onward. Aesthetic education would add other specialists in such fields

ALL THE ARTS FOR ALL THE CHILDREN

The following are specific ways that the arts contribute to education:

1. The arts provide a medium for personal expression, a deep need experienced by children and adults alike. Children's involvement in the arts can be a strong motivating force for improved communication through speaking and writing as well as through drawing or singing.
2. The arts focus attention and energy on personal observation and self-awareness. They can make children and adults more aware of their environment and help them develop a stronger sense of themselves and a greater confidence in their own abilities. Through increased self-knowledge, children are more likely to be able to command and integrate their mental, physical and emotional faculties and cope with the world around them.
3. The arts are a universal human phenomenon and means of communication. Involvement in them, both as a participant and observer, can promote a deeper understanding and acceptance of the similarities and differences among races, religions and cultural traditions.
4. The arts involve the elements of sound, movement, color, mass, energy, space, line, shape and language. These elements, singly or in combination, are common to the concepts underlying many subjects in the curriculum. For example, exploring solutions to problems in mathematics and science through the arts can increase the understanding of the process and value of both.
5. The arts, as a means for personal and creative involvement by children and teachers, are a source of pleasure and mental stimulation. Learning as a pleasant, rewarding activity is a new experience for many young people and can be very important in encouraging positive attitudes toward schooling.
6. The arts embody and chronicle the cultural, aesthetic and social development of man. Through the arts, children can become more aware of their own cultural heritage in a broad historical context. Arts institutions, cultural organizations and artists have a vital role to play in the education of children, both in and out of school.

Reprinted with permission from
All the Arts for All the Children
Jane Remer, Program Associate
Arts in General Education Program of the
New York City Public Schools
The JDR 3rd Fund

as theatre, dance, still photography, and filmmaking. But once those of exceptional abilities are discovered, intensified arts education must be available, and two workshop leaders described existing special schools for the gifted in the arts.

"RATHER SPECIAL NURTURING. . ."

"Students say that the creative atmosphere set up by the interaction of dance, music, theatre, and art in a total arts environment," said DeWitt Zuse, "is by far the most significant difference between learning at the Center and learning at the local high school."

Zuse is Director of the Educational Center for the Arts in New Haven, Connecticut, "a new regional public school program for high school students who have outstanding talent in the arts." The Center is the result of 5 years of planning with representatives of each school district in the New Haven area, the Greater New Haven Arts Council, and consultants from the Connecticut State Department of Education. Zuse described the program as a "semi-separation experience for gifted and talented students in the arts." The State Department of Education has approved the Center for full credit:

> That is, a student schedules approximately half of his high school learning program at the Center in special arts instruction and the other half in courses at the local high school. Students spend the morning in the regular high school and remain attached to that school administratively. They receive full credit for learning at both places.

There are 130 students from city and suburban schools who attend the Center daily. They work with a staff of 3 full time and 10 part time artist-teachers including a modern dancer, ballet dancer, theatre director-actor-playwright, painter, sculptor, designer-photographer, composer-improviser, and solo and ensemble musicians. Said Zuse:

> Other artists are engaged to work with students throughout the year. They include a music critic, an environmental designer, an African dancer, an architect, a filmmaker, a theatre lighting designer, a mime, and a Hindu dancer.

An individualized plan is worked out "shaped to the needs of each student, using the student's own view of his needs and the staff's view."

This is how the Center lists the things that are taught:

> *Theatre:* experience to develop an actor's relational qualities and skills through improvisation, ensemble work, story theatre and theatre games; activities and techniques to develop the body, sense awareness, characterization, emotional memory; group performance experiences, activities to develop skills in mime, technical theatre, scene analysis, vocal development; experiences in playwriting and reading contemporary and classical theatre literature.
>
> *Visual Arts:* experiences to develop drawing technique and facility to create volume, shape, quality of line in objects and the human figure; activities to develop visual perception; experiences in basic visual qualities—unity of expression, texture, rhythm, appropriate finish and use of materials; experiences to develop new ideas from natural forms for sculpture; collaborative designs for constructing total en-

DANCE IN THE SCHOOLS

Dance, despite its great relevance to children and education, has not always been in the schools. It still does not exist in many public schools throughout the country. In some schools, the dance program is limited to folk and social dancing.

In others it is included as a modern dance club, a movement program within the physical education department, or as creative movement in the music program. It is not an established area of study such as language arts, social studies, sciences, mathematics, nor even as its sister arts—art and music. It is in this sense a stepchild; not important enough for equal status with "real" children.

It is an assumption of this handbook and of the program it describes that dance is fundamental to the education of all children; both as a subject of study, as a skill development, as a tool for the motivation and ability to learn in all other subject areas. The handbook is directed toward the inclusion of dance as an integral part of all public school education at the elementary and secondary level.

To achieve such a far-reaching purpose, it is necessary that dance companies, dance movement specialists, school administrators, teachers, children and parents work closely together in both understanding and achieving the goal. It also requires that the schools which begin programs continue with the work started by professional dancers and movement specialists. These goals can only be accomplished according to the degree of commitment to change that the school has and its desires to incorporate dance as both a means for change as well as a recognized art form in itself.

Reprinted with permission from
Dance in the Schools: A New Movement in Education
Gene C. Wenner, Program Associate
Arts in Education Program
The JDR 3rd Fund

vironments and rearranging the natural environment; special sessions in video, Super 8 mm film, and still photography.

Dance: technique instruction for body development in ballet and modern; performance skills through improvisation; activities to develop the body to express ideas in creative ways; individual and group performance experiences; activities in movement analysis and notation; special sessions in other dance styles that include African, European Folk, and Hindu.

Music: ensemble experiences which involve representations of classical, contemporary, jazz, rock, and original student compositions; improvisation experiences with mixed instruments; performance classes which present common performance problems, e.g., stage presence, preparation; practices in historical periods; experiences for music skills development in writing, listening, analysis and composition.

The Pennsylvania Governor's School for the Arts at Bucknell University in Lewisburg is a larger operation than the New Haven Center, having 250 students this year, including 15 who are handicapped gifted.

Arthur Gatty, the director of the Governor's School, said that the idea for the School, now in its third year, originated with the Division of Fine Arts of the Pennsylvania Department of Education's Bureau of Curriculum Service. The initial screening is done through the state's 29 intermediate units. Local coordinators set up screening committees to evaluate the applications and forward the best in each art area to the state level. Six audition centers have been established in the state's colleges and universities. Audition committees are made up of the Governor's School faculty members and representatives of the Division of Fine Arts. Interested students are invited to submit portfolios, audio and videotapes, and a narrative statement describing their activities and interests in the arts. Each student also responds to the *Alpha Biographical Inventory*. Each intermediate unit sponsors the successful students from its area with a $1,000 scholarship that covers all expenses except transportation to the university.

The Governor's School runs for 5 weeks in July and August. During the mornings students work in their major interest area: art, music, dance, theatre, and photography. In the afternoons they are "required to be in class, any class, so long as it is not their major. We want them to know about the other arts."

There was some concern in the beginning that the program might turn out "arts snobs." Each student, therefore, is required to attend leadership workshops designed to produce "artistic activists." Before they leave the program, each student writes a proposal for something he wants to do in his home community. "This is our main selling point," said Gatty. Gatty cited a long list of student projects, which included:

- Helping to plan, develop, and promote community arts centers.
- Teaching photography, video, and creative movement techniques to other handicapped children.
- Teaching reed making and instrument repair classes.
- Performing for senior citizens.
- Building and managing a kiln.
- Teaching movement classes to physically disabled kindergarten classes.
- Touring, lecturing, and giving demonstrations in elementary schools.

THE COMPLEAT ADVOCATE

The emphasis at the conference on "advocacy," "change agent skills," and "raising awareness levels" was indicative of the general strategy that has been adopted by those working toward better education for the gifted. Several workshops were devoted to the sharing of practical experience, to advice for those who want to know what to do.

"The present burden of education for the gifted and talented was described by one advocate as falling on parents," said the Commissioner's Report. Joyce Runyon, Florida Consultant to the Gifted, advises parents to:

- Find out about the larger picture, the problems of education for the gifted.
- Share an interest in reading. Discuss the books the child is reading.
- Encourage originality. Encourage questions.
- Help the child to find answers, resources.
- Stimulate an interest in problem solving, without fear of making mistakes. One may always try again.
- Foster good work habits, the completing of units of work.
- Set aside time for the family to talk together.
- Do not apply steady pressure. Allow the child free time for reflection.
- Take trips together to museums and to government and community agencies.
- Stop to smell the flowers along the way.

"Sometimes small, simple kinds of assistance can be greatly helpful to a child," said Runyon. "We had a case of a 4 year old girl who wanted a library card.

COMMUNITY ARTS PROGRAMS AND EDUCATIONAL EFFECTIVENESS IN THE SCHOOLS

I. *HIGHEST LEVEL OF EDUCATIONAL EFFECTIVENESS:*

A. *The form, content and structure of the program grow out of a cooperative effort* by school personnel (teachers, curriculum specialists, administrators), artists and arts organization representatives, and are related to and supportive of the content of teaching and learning in the schools.

B. *Programs are planned as an on-going series of related educational events.*

C. *The program includes the participation of artists who serve as resources to teachers and students* in a variety of direct teaching and learning activities. These include creative experiences or demonstrations of the techniques, skills and talents indigenous to their particular profession.

D. *Preparatory and follow-up curriculum materials* planned specifically for the program are provided to the schools. These materials result from work done jointly by school representatives, artists and arts organization educational staff. Related visual and written materials and resources such as slides, recordings, tapes, films, reproductions and teacher's guides are available in the schools and used by teachers in classrooms.

E. *In-service training is available to teachers* in order that they have a general understanding of the arts organization, its purposes, its resources and the nature of its services in terms of curriculum development.

F. *Orientation and training are available to artists and arts organization educators* so they have an understanding of the nature of the schools, the content of the educational program, and the learning characteristics of students at different age levels.

G. As a result of the foregoing, *the arts event becomes part of the process of teaching and learning,* not just a "field trip", time off from school work or another assembly program.

II. *MIDDLE LEVEL OF EDUCATIONAL EFFECTIVENESS:*

A. The content of the program is planned by arts organization educators with some help from school personnel, but is not focussed on the content of school studies.

B. Programs are isolated and sporadic events.

C. Contact with artists is limited.

D. Some preparatory materials are provided to the schools for the arts events. Few related materials are available in the schools.

E. No in-service training is available to teachers. Often they have no more information about the arts event or organization than the children they accompany.

F. No training is available to artists or arts organization educators. They assume an automatic interest or curiosity on the part of teachers and children. Capability to work with different age groups is learned on the job by trial and error.

G. The arts event is of some value to children and teachers, but remains separate from the larger educational program of the schools.

III. *LOW LEVEL OF EDUCATIONAL EFFECTIVENESS:*

A. The content of the program is accidentally determined by the fact that the arts organization has a special event it feels has some significance for the schools and the schools decide to send all fifth grade classes and their teachers to it.

B. Programs are single, isolated, unrelated events or activities.

C. Artists are not involved as resources to teachers and students in the program.

D. No preparatory or follow-up materials are available.

E. No in-service training is available for teachers.

F. Arts organization representatives do not work with teachers and students since their regular responsibilities make very heavy demands on their time, or the schools have not made appointments for their classes in advance.

G. Educationally, the arts event is of dubious value to students and teachers.

Reprinted with permission from
Arts Organizations and their Services to Schools: Patrons or Partners
Kathryn Bloom, Director
Arts in Education Program
The JDR 3rd Fund

You had to write your name on the application to get one, and this girl couldn't do it. So we taught her to write her name. She can't write anything else, but she can read."

James Doolittle, a member of the South Dakota Gifted and Talented State Team, urged people working at the local level to:

- Push for inservice teacher training.
- Watch for state legislation and give grassroots support.
- Form an ad hoc committee on the gifted and talented, which can watch for legislation and approach school boards.
- Back administrative decisions on program and curriculum which benefit the gifted, such as flexible scheduling and honors courses.

- Work for arrangements that get individual adults from a community to work with individual gifted students.

"Consider this," said Bruce Milne, "we are talking about 3% or 4% of the students. If you have a student body of a thousand, you are talking about a special program for 30 or 40 kids. If you have 250, that's 10 kids."

Milne listed some things a school can do in initiating a gifted program:

- Enlist parents, community volunteers. Set up a "faculty-mentor team."
- Institute team teaching.
- Give them space, even if it has to be a broom closet. Get materials and equipment. Paint the door with stripes. The student going through the striped door knows that he is making a commitment.
- Get a share of the transportation fund for a field trip to a museum.
- Give them released time.
- Institute advanced placement courses, including art and music.
- Establish credit alternatives and give them a chance to experience something other than the traditional route.
- Protect students' freedom and individuality.
- Then get out of the way and let them move!

Diane Porter, Consultant for Gifted and Talented in the state of Nebraska, pointed out:

> The problems of gifted and talented programs vary in every state. My state, Nebraska, for instance, is very large, sparsely populated, and with 85% of the school population in 10% of the schools. The large cities are clustered in the eastern part of the state; the rural western part of the state is very hard to serve. Nebraska develops special programs for the gifted and talented for use on educational television, an important resource for rural areas.
>
> Last year we had a program in Lincoln called the Year of the Arts, which was designed to bring in a number of artists for various amounts of time during the school year. It was not only for school age children, but the whole community became involved. The artists talked to the Rotary Club, the Business and Professional Women's Club, the PTA's—any groups they could speak to. They really got involved in the whole community scene. They were not there as performing artists or to show their works, but rather to do workshops with kids. The artists came from all over the country. We tried to draw on local artists as well, so that there could be a followup: This year is called The Year of the Arts Plus One. We can't bring in people from New York on Plus One funding, so we have to go with our local artists who were excellent people. From that standpoint it was a marvelous thing.
>
> Videotapes of artists in workshop situations were sent around the state when the artist himself could not get there. They did lots of things with educational television. The schools made an agreement with all of the artists that they would create a work of art which they would leave behind to be taken care of by that community. There were projects that kids worked on with the artists. Murals were done in 13 of our elementary schools and *all* the kids worked on them. Every kid in the whole school had some kind of involvement.

Jane Case Williams, Deputy Director of the US Office of Education, Office of the Gifted and Talented, told of recent accomplishments at the national level. The establishment of the Office of the Gifted and Talented in 1972 provided for the first time an advocacy office within the US Office of Education specifically designed to work for the interests of the gifted. As she told the conference:

> The strategy that we have employed is to work with state departments of education because states are responsible for free public education. One of the tenets we hold is that gifted and talented children have every right to receive a free and appropriate public education. Among the Commissioner's original commitments to education for the gifted was one to designate the half-time services of a specialist in each of the 10 regional HEW offices to work on problems of the gifted and talented.

The National Institute for Education has established an ERIC Clearinghouse on Handicapped and Gifted Children, which provides computerized information, publications, and bibliographies. David M. Jackson, Associate Director of the Clearinghouse, heads the gifted section, and he is also Executive Director of the National/State Leadership Training Institute on Gifted and Talented, usually referred to as the LTI. The LTI, also sponsored by the US Office of Education, conducts national, regional, state, and local workshops and conferences, and it has established a resource bank of nationally-known consultants. Office of Education support has also made possible a recent book entitled *Career Education for Gifted and Talented Students* edited by Kenneth B. Hoyt and Jean R. Hebeler (Olympus Publishing Company, 1974).

The meaning of advocacy ultimately comes down to individual human beings, their tragedies and triumphs, and the future of our culture. Those who departed from Spearfish were unlikely ever to forget the needs of the gifted in the arts. Harold Taylor said:

> We are further along the road toward the arts for every American than we thought. . . . If the arts are for everyone, let us build an educational and social system in which everyone is for the arts.

THE TRANSFORMATION OF THE SCHOOLS

Harold Taylor

SPIRIT OF THE CONFERENCE

Once in a while there comes a moment in your life and in the life of the culture you live in when everything comes together, when you feel a certain joy in knowing that everything is in place and you belong in that place; you are where you want to be. That time seems to me to have come to Spearfish, South Dakota, this week. From everywhere in the country we have arrived to set up a temporary community under the open skies, a community of people who don't have to explain themselves to each other, since we all came together in a common purpose, to find our own definition of America and its culture and to enjoy the culture we are helping to create.

Artists, filmmakers, musicians, actors, dancers, and every kind of teacher and educator have found ways of talking about what they are doing by actually doing it. We heard the voices of young Americans singing the music of their country, and we heard Robert Shaw in his eloquence and power speak of the truths of the artist. We have engaged in the arts and have talked about them, while over our shoulders are the figures of the American past, the ones who knew that art exists to convey the things that otherwise would never be known—Emerson, who wanted the scholars to be enriched by the full experience of life; Whitman, who wanted the language of plain people to be recognized as a medium for poetry; Mark Twain, who announced that he was the son of poor but dishonest parents; George Kaufman, who spoke of a play which he saw as having been seen at a disadvantage, the curtain was up; Jefferson, who wanted free education for all, so that everyone could become part of a new world and a new society.

In a talk about the heritage of American dance, Agnes de Mille spoke of Emily Dickinson, who wrote at the death of her father,

> Lay this laurel on the one
> Too intrinsic for renown.

Miss de Mille went on to say that the intrinsic, authentic American was too busy being himself to be renowned or to seek fame, he had

> various faces, and many names, but we all know him: humorous, salty, bold, original, independent certainly, at times even persnickety and stubborn, common-sensical. He used to be incorruptible; he is that no longer, but he can remember how he was, and he can still hope to recover his virtue.

There still is an intrinsic American, and we are still seeking to be him and trying to discover what he is. We can tell ourselves who we are by the use of charts and sociological surveys, but the truths of the arts have the final say—which brings me to the subject of this conference.

You will notice that we have a comprehensive, all purpose title, "Arts and Humanities: Gifted and Talented," one which immediately brings to mind, particularly the "Gifted and Talented" half, the ungifted, the slow learners, the innocent, and all those who are not equal to *any* occasion. I pause to comment on the arts and the humanities.

ARTS AND HUMANITIES

We are informed that the arts and the humanities are two separate things, not only by the title of this conference, but also by the fact that there are two separate organizations in the American government to deal with the whole matter, and to support the work of those involved in one or the other. But that does not mean that the arts and the humanities should be considered separately. When you separate them you may be making a terrible mistake about what art is. You may bore yourself to death by taking

the arts out of the humanities and then putting the humanities into a curriculum, because it is easier to put things into a curriculum than to deal with their reality.

The arts are what you do to express yourself and enjoy yourself. The humanities are what you talk about and think about after you have stopped enjoying yourself and someone asks you a question about why you are so happy or unhappy. You then must explain it. The humanities are located in a place inhabited by professors—professors of art history, philosophy, literary criticism, comparative religion—whose profession it is to come along after the creative artists and the activists in cultural history have done their work and explain what the artists were all doing and how good or bad it was, what period they did it in, and how to talk about them in front of company.

The professors are especially gifted in identifying the *great* works of art in all fields, the hundred thoughts most worthy of thinking, the hundred books most worthy of reading, the 35 peak experiences you should have if you are going to qualify as a person of sensibility. Too often the professor of the humanities cannot leave the idea or the work of art alone, cannot let it speak for itself or let the artist tell his own story in his own way. Too often the professor betrays an obsession for explanation and a mania for classifying and informing the world about how the whole thing was done—not always, but too often for the good of the arts.

Having said that, I go on to say that what we call the humanities do compose themselves into a congregate of issues, concepts, ideas, and values. They form a body of knowledge, unavailable in other fields, which has the advantage of critical interpretation of what is thought and said and done. That body of knowledge does give us the opportunity to analyze the experiences, feelings, and values that make up the content of the work of poets, painters, dancers, philosophers, and others and to enlarge the dimension of the intellectual and aesthetic awareness one brings to the study and enjoyment of human life. The true humanist in scholarship is a person who is sympathetic to the realities of life and skilled in the expression of their meaning.

GIFTED AND TALENTED

One word more about the second part of our title, "The Gifted and Talented." Naturally, we must then ask the question, gifted in what way and talented how? I start with the usual proposition that, in the beginning of his life, everyone is gifted and talented in one way or another and that it is the task of educators to do everything in their power to cherish the gifts and talents, to search them out, and to develop them in one person at a time. Ignorance and insensitivity are acquired characteristics, often acquired in schools and colleges, or at home, and everywhere there are ignorant and powerful people who will try to corrupt you. I speak of this with feeling, since I was identified at an early age as gifted and talented, but I peaked at about age 13 and since then it's been downhill all the way.

I am therefore interested more in the consideration of how it is possible to help people to develop their own gifts than in creating special places for those who are already aware of their gifts and know what to do with themselves and how to move along to the next stage. It is a matter of dealing with the individual and coming to terms with what is unique about him and what he is ready to do next. If he is limited, let us try to take him beyond those limits. We have to think about extending all limits. Whatever it is that the individual has of special insight, high intelligence, serious talent above the usual norms, let us help him to go as fast and as far as his qualities will take him.

Searching for Latent Talent

But in doing so, let us redefine the nature of the gifts and talents possessed by the human race. Let us look in new directions for the discovery of the latent talent, remembering that at least 90% of all talents within individuals are successfully hidden by circumstances ranging from a lack of self confidence to an absence of opportunities. When, for example, we look at the extraordinary variety of talent that lies within the American black community, we can see that it is only in the recent past that the rest of the culture has come to recognize the quality of the contribution black America has already made and is capable of making. I need only mention Alvin Ailey, Duke Ellington, and Martin Luther King to show what I mean. Or I could mention Lorraine Hansbury, whose *Raisin in the Sun* has been transformed into lyric theatre on Broadway. The music, dancing, and acting, which is natural to the black culture, adds a dimension of truth and extends the range of the play into a new form of expression only possible through the work of those immersed in the culture itself. What we have is the uncovering of talent that was already there and of which white America has only lately become aware.

We have looked for other kinds of talent and have defined our search by the use of spurious measurements in IQ tests, grade point averages, reading scores, and true-false quizzes. What we must do instead is to consider sympathetically each child who

comes before us and ask ourselves, What is the nature of the gifts he brings? What is his past experience, his present ability, his cultural condition, and what does he need from us that can help him move forward? When that philosophy is applied, we begin to rediscover the American Indian and his needs. The Chicano community has insisted that we rediscover it. Women are now insisting that they be rediscovered—in collective as well as individual terms. We must shift from the habit of fitting the individual to a standardized curriculum that is anti-art to one in which the arts are central and the individual is taken seriously.

"Primitive" Art and "Higher" Art

Until lately, for example, we made a sharp distinction between primitive art and higher forms to be found in what we called civilization, that being something to be found in the developed countries of the West. Then Malraux and others put their blessing on the African and Asian artists and told us about the cave paintings and African music. We discovered that what was called primitive was sophisticated, that what we called civilization was often a form of barbarism, and that to be civilized meant to be in possession of techniques of destruction and political repression on a scale unknown in what were called primitive societies.

THE "LIFE FORCE"

Enough then of wrestling with the title. I would now like to talk about the subject. My theme is stated by Martha Graham, who said the following:

> There is a vitality, a life force, an energy, a quickening which is translated through you into action, and because there is only one of you in all time, this expression is unique. And if you block it, it will never exist through any other medium, and be lost. The world will not have it.

I would like to go beyond all systems of education and all talk of reform and what needs to be done and move to Martha Graham's central point. There is, in fact, an energy flowing through us, and through the world, and it is within each of us to do something with that energy. You can feel it, I can feel it, we have felt it here over these past few days. It is the same energy that splits atoms, grows flowers, sends the satellites spinning through space, and raises the level of consciousness in humans to the point at which we can look within ourselves and outward to the world with an understanding of what it means to be human and, to an extraordinary extent, we can now know something about the universe, its age, habits, and customs.

We know that at some point, most likely 10 billion years ago, a curious combination of chemical-physical events working in a fairly obscure way made it possible for something we now refer to as *life*. It appeared in a universe which we now know about, a universe with no beginning, a universe that happened to produce the conditions under which physical and chemical events were redeemed from sterility and organic matter appeared in a form which made its own rules for its own development and which we are only now beginning dimly to understand.

It is important to remember that from that odd beginning, with the appearance of organic growth, that the growing part of the universe is an intricate mass, including plants, earth, insects, animals, and humans, all together in a miraculous system in which apes and rats and tigers and hamsters and alligators and humans each have a part. The appearance of some form of consciousness is again quite recent, 3 to 4 million years ago is the current estimate. Again it is important to remember that without that fortuitous fact of consciousness, no one, animal or insect, plant or cell, would know anything about itself or about anything else.

CONSCIOUSNESS OF SELF AND EXPRESSION

When we talk about human self consciousness we come to spoken and written language, the language of signs, of body expression, of responses to situations and to the environment. Consciousness of the self has many other ways of expressing itself than the literary route taken by Marcel Proust or Plato. Their way is very recent, perhaps 6 thousand years in the making, when some form of record, usually in works of art and symbols of feelings, places, and objects, was first created. We find in the beauty of found objects the archaeologists have been kind enough to give us, a way of learning that human life is located and known by the modes of consciousness in which it expresses itself. The language of expression takes every conceivable form, from a shrug of the shoulder to a dance opera to the second law of thermodynamics. Again, it is all very recent.

But in the Western world we have somehow found ways of avoiding the fact of that recency and the meaning of human expression. We have been bewitched by the value of abstractions, the power of the mathematical formula applied to the secrets of the universe. We become more certain of truth as we become more abstract, until, in the United States, we have developed a special vocabulary for covering over reality. Statements reputed to be truthful in ex-

plaining the reality of American political action have become what is called "inoperative" overnight. The simple truths that men of honor and good will exchange honestly between themselves have been traded in for abstractions and rhetoric that disguise truth and destroy the integrity of communication.

THE PRIMARY TRUTHS IN ART

But the primary truths that cut through all the rhetoric have always been communicated in simple ways through the arts. Solzhenitsyn and Pasternak say more about life in the Soviet Union than the speeches of the Politburo, Picasso tells more about modern man than the treatises of academic psychologists, Ellington says more about the glory and trouble of the black people than even Gunnar Myrdahl. But instead of accepting that fact, we run to the abstraction of courses in social science where human nature is concealed in studies run through computers. We prove that schools and teachers can't change human nature *or* society and that education has no effect on the lives of those who undergo it.

When Plato dismissed the poets and creative artists from his Republic on the grounds that they told lies, made up stories and metaphors that betrayed the truth known to politicians and the guardians of society, he did more than writing a philosophy for the elite. He denied the validity of the experience of art and the truth that lies in the deeper recesses of the human spirit, the things that are real but unprovable, since they are subject to a different manner of judgment. In proclaiming the supremacy of reason, Plato was proclaiming the right of those in power to impose their own truth on all the rest, including the artists who knew their own truth.

The history of western civilization is in some part the history of those who held power, made wars, confirmed their own convictions, withheld from the people the life-giving power of freshly discovered truth, and enforced these beliefs (if you don't believe what the authorities say, you can go to jail or to your death). The humanities, as regularly conceived in the minds of academics, teach the history of intellectual repression, and through the invention of the standard curriculum have informed the world that western civilization with its technological successes and its postindustrial man represents the triumph of the human spirit over the forces of ignorance and the stupidity of the masses. As Bertrand Russell put it, in his own imperial way, "The common man is much less foolish than he would be if he thought for himself."

THE TRUTH OF THE SCIENTIST

Having said all that, allow me to say something about science and the masses. The true scientist is himself an artist. That is to say, he follows a path toward a kind of truth that in its ultimate form, a form unavailable to those without the knowledge of his symbols, is a poetic expression of what is known, except that his language is different and difficult. As he investigates the nature of the gene or the cell or the atom, he leaves the area of ordinary discourse and travels to a way of expression that only other scientists can understand.

Yet the truth of the scientist and the truth of the artist are one. The fact that we do not often recognize this in the course of our nonscience lives is partly because there are few scientists who have the gift of expressing themselves in ways which can convey the ultimate meaning of what they have discovered. Then we suddenly come across Alfred North Whitehead or René Dubos and we realize that they are one of us, that they know things at the same intensity of meaning as the poets and composers, the conductors, the writers, the sculptors, and that their ways of discovery are themselves metaphors for explaining the nature of scientific truth.

They share with the artists the same ethical concern for reaching the truth, and the ethics of the true scientist lie in the severity of his insistence on meeting the standards of proof and the openness of thought that are the mark of the emancipated human being. The discipline of the scientist has its counterpart in the discipline of the artist, for whom discipline is a natural mode of existence to which he is willing to submit in order to achieve the same range of truth-discovery as that of the scientist. There is therefore no quarrel between science and the humanities, technology and poetry, art and the masses.

THE "MASSES"

We have been mistaken about all these abstractions. The "masses," for example, are an invention of the political philosophers, economists, and sociologists. The "masses" do not even exist by themselves, they do not know they are masses, if you asked one of them who he was and what he was, he would say, "I'm a carpenter, a farmer, a villager, a worker, a musician." If he were in Bali, he might say, "I'm a farmer and dancer. I'm me and this is my name, I am the son of my father, the sister of my brother, the mother of my children." You have to know their language and their life to know *them*, you have to know their problems and their circumstances, and

then they are magically transformed into real people, each with a character of his own.

Literacy

When you know that the masses consist of a large number of individual persons, most of whom have not had the opportunities of education in literacy, or the achievement of a high degree of critical awareness of their own selves and circumstances. Their lack of literacy simply means that they have not learned the techniques of expressing their thoughts and ideas in written language, or of understanding other thoughts and information provided by other people through something which can be read on a piece of paper. That is literally the only difference. In some ways not being literate is a dreadful disadvantage, in other ways it is a great source of satisfaction.

I am reminded of a story told by Ahmed Bokhari, the distinguished Pakistani who was assistant to Dag Hammarskjold at the United Nations, about a young boy in this country who refused to learn the alphabet even though he was a bright young child loved by everyone. They all worked on him, tried everything, until one day they got him to talk about it. His reply was, "If I learn the alphabet, then you will want me to learn words, and after that sentences, and then you will want me to read your books, and to that there is no end. I stop before all that gets started."

Even with literacy, how are you going to explain the dangers of the world population crisis to a rural Asian who depends for his livelihood and his survival on the support system of a family of 10 to grow his rice and live his life? How do you explain that the habits of centuries, which create a village life satisfactory to those who live it, must now be broken off, and a nuclear family of 2.3 be substituted for a perfectly agreeable and economically viable collection of persons related to each other by blood and a complex kinship? You can teach the villager to read, in his own language or in another more universal, but he will not take your truth in the words he reads if it contradicts his own lived-through experience of what it takes to make a life for himself and his relatives. You can teach him to respect science and wear glasses and a hearing aid, listen to the radio, watch television and the movies, but he will undertake those activities with his own personal truth within himself, and he will be damned if he will give it up. That is, until we bring him education. But even then to the rural Asian or the child lying in the streets of Calcutta, how are you going to explain about sex and the population explosion?

Bringing Education to the Masses

In the United States, we have brought education to the masses, and from what the commentators are saying in the 1970's, it has done them more harm than good. We now have squads of Harvard professors who have worked it out through statistical charts and have, according to their spokesman Christopher Jencks, proven exclusively and laboriously that in order to have a school do anything for you, you should have the right genes, the right well-to-do family, the right kind of intelligence as measured by other statistics, and have lots of luck. Otherwise, get lost.

There are others, some of them in government, who have been working on the problem of how to cut back the human services formerly advocated by the government and the people. These experts for the government can prove by the reading scores in the first and second grade that Head Start and all forms of preschool humane education are useless, because the reading scores haven't improved. They can prove that there is no point in organizing community action programs for human rights, or using buses the way rich people do, to bring white and black children together.

Added to this, the conservatives are picking up the vocabulary of the radicals and saying right out that schools are joyless prisons where children are incarcerated. We now have Carnegie Commission reports arguing that, in the measurement of education, the total experience of a life is to be taken into account rather than solely the formal academic studies. The first thing we know, the conservatives will come right over to our side and accept the idea that the practice of the creative arts is as fundamental to all education as breathing is to living. The metaphor is accurate. For the human spirit to remain alive and well, it must be nourished by the intuitions and experiences of the world of the arts, or it will wither away.

ENDING THE CHEERLESSNESS OF SCHOOLS

The question of what to do with the educational system thus becomes a practical one. How can the system be transformed from its cheerlessness and its inhibiting effect on the lives of the young and their teachers? If we listen to the de-schoolers on the one hand the conservative critics on the other, we either close down the schools and turn the children into the streets where they can make their convivial communities by themselves or we turn them into military camps with IQ tests every Monday and reading tests on Thursdays. The trouble with so much of the edu-

cational writing and research in the 1970's is that, once more, it is in the grip of its own abstractions and keeps dealing in national norms instead of with particular programs for particular students in a particular place.

On the question of cheerlessness, the answer is simple. Bring in some cheer and joy. And how is that done? By making education into an art and bringing the arts into education.

For this there must be time, and there must be a deeper philosophy of education than the one now in vogue which depends so heavily on tests and measurements as if the IQ were a sign of human virtue, and grade point averages measured anything but the folly of the marking system. When you meet someone attractive, interesting, joyful, well informed, and intellecually alert, the first question you ask is unlikely to be, What was your grade point average and what is your grade in joy?

JOY IN ART

Joy is the outcome of experiences which are joyful, and these experiences are not merely to be pursued in actions outside of school, college, and the classroom as a form of sloppy hedonism. The higher forms of fulfillment for the young and everyone else come from the satisfaction to be gained through the accomplishment of a task freely undertaken and gladly carried out. There is no conflict between the discipline of learning and the freedom to enjoy. In fact, some of the deepest satisfactions for the young learner, in the arts, the sciences, and the humanities come from undergoing the necessary discipline demanded by the art of learning. The clarinettist who blows long notes and transposes keys for three hours a day is listening to himself produce sounds whose quality he learns to recognize. He has an image of sound, of the way the masters of the instrument perform, and he gladly undergoes the discipline in order to reach that sound himself.

The dancer, the actor, the painter, the writer, the composer spends hour after hour in the activity of the art itself, because he is committed to reaching an expression through his body and his mind which can give meaning to the ideas he wishes to express. It is a truth of all education that once the learner experiences the kind of satisfaction which can only come from full involvement in the learning and the making of something of his own, he is ready for the next stage in learning, whatever the subject may be.

BREAKTHROUGHS OF THE 1960's

I suggest that we look at the lessons of the 1960's and the breakthroughs which have actually been made in the development of a new educational philosophy whose roots are in the idea of commitment and in the progressive tradition of art, social action, and cultural change. One of the reasons there was so much energy in the student movement of the 1960's in fields ranging from civil rights to the peace movement and educational reform was that the students were grappling with real problems they found in their lives as young Americans. They brought the reality of those problems into the high schools and colleges, and through the assertion of their own forms of social and educational action, learned what it meant to learn by doing.

The Berkeley students in the free speech movement of 1964 were not merely protesting the infringement of civil rights imposed by political and educational authorities, they were practising a new form of education in which they were willing to commit themselves to the creation of new forms of political action in the service of all students and all Americans. As one of their major spokesmen, Michael Rossman, says of those days,

> Through our work we were developing a body of thought and skills to apply to the reconstruction of education—but a body whose nature was changing with each season. For, all the more so for being young, we were subject to a key law of social transformation: whoever works with others to create a context of change is himself transformed by that process.

Or, to put it differently, in the lines of Rossman's poem, *Poem for a Victory Rally in a Berkeley Park,*

> It is noon in your study of longing. You are sitting
> with some other fragments of our heart
> on grass beaten brown by the ignorant armies,
> while the sun presides at an endless teach-in
> designed to put it all together.
> We have invented
> the instant university, it exists wherever
> we choose to park. With this staff, the symbol
> of power and flower, I become Department Chairman.
> Would you learn Agronomy? Observe the plants
> teaching ignorant hands to help them grow.
> Some Political Science? Trace the web of control
> made visible by our resistances, examine positions
> speaking like men, determine the self-interest behind
> each lie, and its root in the fear of the Other.
> Your proper school is the crucible street, in whose arms
> could you learn so clearly the nature of what is
> and of what might be, or test your substance
> of anger and joy?

The northern students who went south in the early 1960's to help their black brothers and sisters by organizing freedom schools, voter registration, and literacy projects were discovering a kind of learning which seldom happened in their classrooms at home. They taught the young and people of all ages to read and write and to recognize their situation as victims

of a racial system which denied them the privileges of democracy. Students who formed their own free universities and freedom schools were discovering ways of teaching and ways of learning in which the arts and crafts and political science and any other subject which lent substance to their concerns were proper and legitimate areas of educational experience.

A great deal was accomplished, new ideas in education were circulating in a counterculture that developed its own guides to learning and its own art forms. The mass culture in which the young were growing up in the first TV generation, produced its own music, dance, and poetry and the first expression of a new style of lyric theatre in *Hair* with its philosophy of peace, nonviolence, and liberation of the human spirit. If ever there were an example of the way in which the arts can transform the character and content of a culture, this was it.

But now we are being told by the education and cultural commentators that the student movement of the 1960's was a flash in the pan that ended in disaster at Kent State and that now everything has settled back to normal, with students competing for grades, struggling to enter the graduate and professional schools, rejecting political action in the new cynicism born in a country run by crooks, turning the counterculture into a commercial enterprise run by the managers of rock stars and record companies.

The reply to be made is simply to say that a great deal of this is true. Even the term *counterculture* has an old fashioned ring. But the educational and political experiments of the 1960's have had their effect, and if the free universities and experimental colleges, with their half-life of two or three years, are no longer a national movement, their impact has been felt. The 1970's generation is more conscious of the role of the arts in their lives and the role of education in creating social change.

THE ARTIST SPIRIT IN THE SCHOOLS

We can then ask, How can the arts and social action transform the schools and change societies? A large part of the answer is that it will be done by extending the spirit of the artist and the humanist into the culture of the schools and the colleges. It is now fashionable not only to dismiss the student movement of the 1960's as a group of children playing at revolution but also to dismiss the role of the massive social legislation of the middle 1960's as a romantic effort by misguided liberals to solve problems through money and laws. What is missing among the fashionable comments is an awareness that the changes have already been made, that the protests from students about their own education and their own society have produced results, and that it is the economic base for continuing change which is now crumbling, not the ideas on which the changes must be based.

Ideas about education and social change circulate and take effect in many different ways. There are no linear progressions. Legislation about civil rights and community action, appropriations for federal aid to the schools, for Vista, the Peace Corps, the Teacher Corps, for visiting artists, for film making projects, Office of Education projects in the arts, the National Endowments, all have influence from the government side. Not as much, not as soon, as the situation demands, but the ideas circulate and are put to direct use because of the intervention of the government.

THE YOUTH CULTURE AND ART

Ideas also circulate through the youth culture, a culture deeply affected by the arts, at whatever level of significance, in television, films, tapes, and records. There is more music being played and listened to, more dance, more theatre, more painting, drawing, sculpting, photography, and design than there ever was before in American history. The list of new plays produced in the United States in 1973 runs to more than 1,100 premieres. There are thousands of new filmmakers among the school and college students, thousands of student orchestras playing at a level that is sometimes astonishing.

I am not confusing quantity with quality. I am saying that there is more interest and talent in the arts in the American schools and colleges and in the mass media than there has ever been in this country or any country in the world. Out of this is coming a transformation of the relation of the arts to the society, and the arts in education.

I doubt very much, for example, that we could have held a conference of this character sponsored by the United States government even five years ago. The program itself has demonstrated the existence of a whole new variety of approaches to teaching and learning the arts in the schools which were simply not available five years ago, even for demonstration, aside from their use in the schools themselves.

OFFICIAL STATUS OF THE ARTS

Consider too the official status of the arts in the program of the Office of Education itself. It has been my privilege to know members of ministries of education in a fair number of governments around the

world, and I have never found so many enthusiasts for the arts among them as I have found recently in the Washington and regional educational offices of this country. I am thinking especially of the Soviet ministry, where the inclination is to jump on anything that moves, whether it is an outdoor modern art show or a new style of dance. And where, in the countries of the world would you find head of a government department of education addressing a conference, not with a formal text, but with a piano and a song, a song spontaneously composed, sung and taught to our temporary community in the hills of South Dakota? I am referring, of course, to the nonbureaucratic Harold Arberg and his musical setting for the conference title. We have come a long way. We are further along the road toward the arts for every American than any of us thought.

MAKING THE IDEAL COME ALIVE

One way of making that ideal come alive is to bring the entire population of teachers, educators, and administrators out to Spearfish to join in the work we are doing here. Since that would be fairly hard to arrange, even by our enlightened and dedicated sponsors, the alternative is to think of this temporary community here this week as one of thousands that can be organized in the schools and colleges of the country, wherever there are teachers, artists, educators, and humanist scholars who are willing to use their gifts to transform the schools and colleges into centers for the arts and human learning. If the arts are for everyone, let us build an educational and social system in which everyone is for the arts.

HUMANIZING THE HUMANIZERS

Murry Sidlin

Those questions to which I will address myself today are quite serious and essentially concern matters relating to problem solving in education. But instead of pretending that I can solve anything today, or even clearly define what it is I'm supposed to be solving, I would rather simply share some thoughts about what I consider to be the humanizing of the public schools, and something about the arts and the rural student and the arts and the talented and gifted. Please keep in mind that I am speaking from my own experience. These are not blanket generalities covering all categories of the professional people in question. However, as Brahms said one evening while leaving a dinner party at which he had verbally sliced everyone for every reason, "If there is someone here this evening whom I have not insulted, I hope he will forgive me."

The broad scope of this conference is defining how to humanize the public schools, but it seems to me that the question should really concern, or at least take into account, how to humanize those who would humanize the public schools. So much of our energy is devoted to assisting the young to become what we want them to be; but I'm not convinced that all of our standards are just, nor that our conceptions of the perfectly humanized student are clear and understandable.

My opinions are based on my own personal experience as a public school teacher for six years, as a conductor of young people's concerts with the Baltimore Symphony Orchestra for a few years, and now as resident conductor with the National Symphony Orchestra, in my second season. These positions have brought me into contact with a great many supervisory personnel and hundreds of teachers on the elementary and secondary levels. Based on these experiences, I have developed an intense concern for educators in their attempt to serve as models for this humanizing process. I feel strongly that an intimate association with the arts is mandatory to this end and, quite frankly, I do not feel that most educators attend concerts, opera, the theatre, museums, ballet and art films on a regular basis. What's more, many of these people do not feel the emptiness in their lives which results from an absence of participation in the arts. Even more serious, these very people tell me what *they* think the children wish to hear at my concerts, thereby legislating the tastes of our *least* prejudiced audience according to their own undeveloped tastes.

AN INTEGRAL ARTS PROGRAM

Because I believe that humanizing the public schools is dependent upon developing integral arts programs based upon firm relationships with symphony orchestras, theatre groups, ballet companies, and museums, I also believe that this goal is impossible to attain so long as that task is dependent upon so many nonparticipants in the arts. Educators say to the student, "Go ahead," instead of "Let us go together."

THE ENVIRONMENT

I am, of course, aware that there are more requirements than merely an intimacy with the arts in order to have a thoroughly humanized environment; after all, many of the officials of the Third Reich were symphony and opera patrons and theatre devotees. But the environment for the arts—participation and understanding—must be present and felt in the public schools equal with all other programs and projects in the curriculum in order for the potential of

complete human development to exist completely and honestly. And one must *feel* the presence of the arts—the atmosphere, the tone, the mood—at the highest level of authority. But when that authority is ambiguous, or not used wisely, or perverted, or incompetent, then subordinates cannot and will not accept the philosophies and edicts from above as being serious, purposeful, or in the best interest of their constituents. Therefore, I suggest that before our administrators and teachers are honestly and fruitfully able to begin the task of humanizing the school environment for their students, there is a great deal of work to be done within themselves.

About two years ago, when I was conducting an elementary school concert with the Baltimore Symphony Orchestra in a school in that city, we were introduced in this way: "Now, boys and girls, this morning we have a cultural experience for you, but tomorrow's assembly is one you will enjoy." Naturally, after that astounding introduction I had to work considerably harder than usual to convert that prejudicial atmosphere into what it was *before* the principal made his opening remarks. As usual, a battle had to be waged against adults, not the children.

THE CHILD AND THE ARTIST

The need for art and for the child to form a relationship with art, and especially with the artist, the creator who is trying desperately to communicate deep feelings, lessons, understanding, and visions with fellow humans—the need for all this exists despite those insensitive adults who would prevent this inspiring relationship from forming. How long will we go on recreating and perpetuating our own mediocrity? When will we say, if I want my children to have this richer life, then I must believe in it for myself as well, so that I may show them the way.

ARTS—THE "MINOR SUBJECT AREAS"

As I'm sure you realize, the arts are not totally friendless in the public schools. There are, of course, those educators to whom administrators might turn for guidance if they were so inclined, those who direct the now existing artistic activities in the schools, those so called minor subject areas, minor in status and in academic rating (every eighth and ninth grader knows that you can flunk art and music and still pass on to the next grade). I should like to spend a few moments speaking about music educators, my colleagues at the front lines who are so overwhelmingly casualty ridden. Almost every year in some community such as Philadelphia, Los Angeles, Chicago, Baltimore, Detroit, and others, the very existence of art and music in the curriculum is challenged and threatened. Various officials are quick to counter that these threats never completely materialize, but that is little consolation and the fact that such threats occur at all is deplorable.

Because of these threats, the music educator is forced to devise some justification for the retainment or reinstatement of music, some project by which music in the curriculum becomes "essential": "music helps the child read better," "music completes the understanding of foreign cultures," "music aids in the study of science, history, etc." It can do all of those things. But why isn't it enough to consider teaching music for the sake of music: the reading of music, exploring the relationship of sounds through harmony, form, counterpoint, and music history, all as outgrowths of experiences in singing, listening and instrument playing? Why isn't it enough to learn to love music through the anatomy of it from the most elemental level on up?

MUSIC APPEASEMENT PROGRAMS

As if these "musically related" programs as a primary focus in the music curriculum were not problem enough, there are other appeasement programs that are much worse because they appease with no real musical value. In order to have music which is really "relevant" (Will someone please tell me what that word means in education, and to whom, and about what?), some programs have initiated studies of "rock" music. Students listen to and analyze this music even though young people already have a great familiarity with pop forms of music, just as it has been with every generation of young people. But isn't the purpose of education to broaden and expand experiences rather than to repeat the ordinary and routine, which is what pop music is to these young people?

This concept of teaching music is as far from acceptable music education as peeling fruit with a knife is from brain surgery. Some music educators truly believe that this is what is necessary in order for music to survive in the school program, and survive it must, they preach, while they work from the inside to effect change. Still others say that the best thing is to allow music to expire from the schools *entirely* because that alone will prevent further abuse of the art itself and the principles of dignified and purposeful music education. Then, they argue, if music education is to be reinstated, it will be done properly from the outset. How impossible it is to consider humanizing the public schools without programs in music.

How terribly sad it is that reasonably intelligent people who are entrusted with the responsibility of making complete people out of the young are often oblivious to music, which Herman Hesse so marvelously characterized as:

> A continual consolation and justification for all life; that one can be deeply moved by rhythms and pervaded by harmonics. A melody occurs to you; you sing it silently, inwardly only. You steep your being in it. It takes possession of all your strength and emotions. And during the time it lives in you it effaces all that is fortuitous, evil, coarse and sad in you. It brings the world into harmony with you. It makes burdens light and gives wings to depressed spirits!

But the depressed spirits of today's music educators are hardly winged, and their suppressed spirits may be that which is ultimately passed on to their students. For those who cannot accept such florid and romantic descriptions of music, it is sufficient to say that music is *communication*—communication from the spirit of the composer to the spirit of the listener. Beethoven even inscribed his *Missa Solemnis* with that spirit: "Von Herzen moge es zu Herzen gehen." ("From the heart may it go to the heart!") This is the same Beethoven who cries out across 150 years with a symphony written by a German composer, given an Italian title, and dedicated to a French emperor, telling us through his *Eroica* something about the spirit of internationalism of his epoch, insisting that his music should transcend petty political boundaries as do the souls of all mankind.

Man has always had the need to create and recreate music, from the time that log first struck log, all the way to our present day opera and concert houses. Music has always been an integral part of education wherever education has been defined as the development of the total human being, which includes intellectual capacity, character formation, communicative ability, aesthetic awareness, and *not merely the acquiring of skills*. And yet today in America some would deny our children these aesthetic values because of their own inability to feel and understand. Can these people talk of humanizing the public schools?

THE ART INSTITUTIONS

Certainly it is not fair to find fault only with educators, for if the atmosphere from the other side, i.e., the arts institutions, were more inviting, a closer relationship might now exist between them and the schools. However, the educational and artistic institutions are worlds apart. My testimony in this respect will center primarily on the relationship or nonrelationship between the American symphony orchestra and its neighboring public school communities, but most of these problems relate to theatre and dance companies and museums as well.

I must begin by stating firmly that the problem of the school-arts relationship cannot be solved *merely by unlimited funding*.

Let's start by looking at those who guide the destinies of the American symphony orchestras—the music directors. With few exceptions the music director is European and with no exceptions, he's a "he." The majority of music directors of major American orchestras regard education as a concept applied only to elementary school age children. Most would rather not have their orchestra perform any school concerts, although they willingly allow many "pops" concerts. Now, as a former commercial and jazz trumpet player, I have no objection to presenting and conducting "pops" concerts. But the position which many orchestra managers and music directors take on this question seems to be self defeating. They insist, for financial reasons, on investing in the present by presenting "pops" entertainment, but refuse to invest in long term development of new and larger audiences for the raison-d'etre of the symphony orchestra: the performance of four centuries worth of the great orchestral repertoire.

YOUNG PEOPLE'S CONCERTS

Perhaps one reason the symphony orchestras do not take the public schools seriously is that the school systems are quick to accept whatever the symphony orchestra offers, and this very often means poorly organized, poorly conceived, and poorly performed concerts for young people which have no real educational purpose behind them, and often create enemies for the orchestra, instead of friends. Often an assistant conductor, who is usually the victim entrusted with this "bothersome" task, will use the arena of young people's concerts to learn his repertoire at the expense of the kids, with little or no thought given to what the young people need to hear in order to spark their interest in orchestral music and develop their listening skills.

And the educators allow all this! They simply do not realize how much power they have, and how desperately orchestras need the funding for these concerts! Educators could *demand* the best from the orchestra and get it. Instead they usually demand nothing—and receive about one cut above. I could give you hundreds of examples of violations of moral and musical trust by orchestras, but I suspect it is sufficient to point out that after 35 years of young people's concerts we have not increased the numbers of our concert hall audiences and, in every community, the symphony orchestra is in desperate financial trouble.

"We play to 100,000 kids," is the general boast, but do the evaluations take into account the extent to which one 45 or 50 minute experience every third or fifth year creates musical interest? Additionally, there is rarely a chance for a child to come into direct contact with the musicians, the conductor, and the composer. The concerts are often targeted toward a general level audience with few extra experiences included to foster the musically committed child: the members of a school orchestra, band, chorus, or a young pianist. Most often there are no concerts for secondary school students. After grade 6 these students are placed on sabbatical leave until they find their own way back someday, somehow, if ever.

The concerts are rarely presented in series form with a relationship of works, or some musical or conceptual continuity. The conductor rarely, if ever, takes into account the music curriculum guides used by the teachers in the neighboring school system in planning concerts.

Rarely do orchestras perform for the preschooler or first or second grader, although educators will sometimes fill up a bus or a few vacant seats with these young children who are then expected to enjoy and respond to a concert which is being directed toward fifth through eighth graders. For the university student and the general adult community there is a need for symposia or insight programs, sponsored jointly by the symphony orchestra and various community educational institutions. There ought to be specially planned concerts for geriatric patients; concerts designed with the help of music therapists for emotionally disturbed patients; and juvenile and adult prisoners should not be forgotten.

SETTING PRIORITIES AND GAINING COMMUNITY SUPPORT

True, to implement these programs a symphony orchestra must make room on a limited and crowded schedule (already full of union do's and don'ts), thereby reassessing and rearranging its priorities. In the same way that most educators provide their own obstacles to having children experience what is now available in terms of live music, so the orchestra is its own deterrent in developing a greater relationship with its existing community and in the development of future audiences by virtue of its present priorities.

It may very well be a fact that great orchestral music is not for everyone, but I'm convinced from my own experiences that it is for many, many more people than we are now reaching. The symphony orchestra cries out in desperation for annual community support. Yet, it gives of itself to a very small percentage of that community and in terms of the proportion it gives, it is probably well supported. Here is our dilemma: the music director resents the school concerts and this attitude permeates the orchestra; he has told his orchestra that they will be one of the world's greatest and his anachronistic fantasy, the roots of which are in 1874 Germany and not 1974 America, precludes everything but formal concerts, touring, and recordings. Anything else is considered demeaning. He accepts the concept of pop concerts as a means of strengthening the orchestra's present financial straits, but rejects any strong program to invest in future audiences.

The musicians resent the schools for accepting their half-hearted efforts, which are designed more to appease the adult estimation of what the kids want and need than to give young audiences what they really want and deserve.

The music educators struggle to keep the orchestra concerts in the school program, struggle for buses, struggle for time to take the kids to the concert hall. Naturally, it is difficult for many school authorities to understand why the kids go to the orchestra at all; after all, the concert hall is not a part of their own experience.

Then the kids come back having disliked the concert but having been happy to get out of school. Often the experience is soon forgotten and then little justification can be found for future efforts as the music educators themselves are displeased with the manner of presentation.

We have tokenism, paper projects, poor quality programs, attitudes of distrust, artistic compromise, while the ever-present evaluation reports rave about the amazing development of the aesthetic sensitivity of millions of young people in America. Isn't it time we stopped pretending to each other that there is an order of relationship here? Thomas Mann once spoke of order and relationship in terms of composing music; in many ways it is analogous to composing a humanized environment for aesthetic growth, except that between arts institutions and educational institutions there is no order to their relationship and no relationship to their order.

10 PROPOSALS

Here is a set of ten proposals I suggest for your consideration.

1. *The quality of existing young people's concert programs and presentations must be improved.* The assistant conductor, or whoever presents these concerts, must spend some time in the classroom, meet with music educators and supervisory personnel regularly in order to plan concerts that relate, at least in part, to the music and musical concepts which the children are exploring in the classroom. He

must suggest to educators what he would like the students to know by way of preparation for these concerts. Then the conductor must visit the children either in person or via television. Once he is known to them and is well liked personally, he will be able to take his young audience to the music more easily and quickly.

2. *The concerts should say something.* "What are musical styles?" "What makes music American?" "What is orchestration?" "Can an orchestra play jazz?" "Humor in Music"; "Musical silences"; "Musical expressions of political outrage"; and "The anatomy of an orchestra" are but a few I can think of.

3. *The orchestra should go out to the schools.* A standard symphony orchestra is capable of dividing into eight string quartets, four woodwind quintets, two brass quintets, a percussion ensemble, and a chamber orchestra of about 20 musicians. These 16 groups could be in as many locations, playing for and talking to small groups of students in their classroom or school auditoriums. Today's younger orchestral musician is an educated and highly articulate young person who has a lot to say and the ability to say it. With school visits such as I propose, young people would meet these musicians in an informal setting, would hear the musicians talk about their way of life, their feelings about music, and their artistic commitment. A program like this would be easy to arrange in a large metropolitan area, or in any major city with a symphony orchestra.

To serve rural students, a variation on this idea might be worked out. Imagine a rural elementary school in which the students were divided into five groups in five different areas of their building. A brass or woodwind quintet from the nearest city orchestra would arrive to spend the day. On a rotation basis, at 20 minute intervals, each group would be visited by a member of the quintet, demonstrating his instrument, telling its history, answering questions, and playing short pieces. After five rounds of 20 minute sessions, or perhaps later in the day, the quintet would come together to play a concert for all the students—and perhaps their parents and other adults of the rural community.

Every school system in America, rural or urban, can know and enjoy some of the thousands of great young artists as an integral part of the educational life it offers its students.

4. *Concerts should be integrated into the school curriculum.* The conductor and the school curriculum people should plan together what will be presented during the year, what should be taught in preparation for the performance, what extra musical experiences can and will exist during the academic period. Then translate all these music programs into dance, theatre, film, and the fine arts, and you are on the way to humanizing the public schools.

5. *The media should be used to offer alternatives and supplements to live concerts.* An orchestra conductor should think in terms of using radio and television to get music to schools of his city or state.

At the National Symphony Orchestra, we are developing 30-minute television cassette tapes plus preparatory and followup materials, entitled *Music Is* _____. The presentations offer explanations of musical concepts with comparative examples of paintings and architecture as well as shots of musicians, instruments, etc. The pilot, already completed, was done in connection with concerts I did in the spring of 1974 at the Kennedy Center and Wolf Trap Farm Park in the Washington, D.C., area. The plan is to distribute these videotapes upon completion to public broadcasting stations across the country, where the stations may make them available to their local schools.

We conceived this project during the height of the energy crisis when it was feared many schools would cancel planned attendance at live concerts. But even in normal times, most students will attend only one live concert per season. I wanted all students to have some sort of additional orchestral experiences even if they had to be through videotapes. Taped materials such as these can also be invaluable in serving rural school systems.

I would suggest that subscribing to a tape distribution library (such as the one the National Symphony Orchestra is developing in connection with the educational television station WETA in Washington, D.C.) to be used over local educational television *during school hours*, plus a rotating residency program of live musicans to perform music related to the subject of these programs, would offer a firm foundation of musical experience and understanding and elevate the artistic level of life for young people and through them, the whole community. Is not this the ultimate purpose of all art?

6. *Special consideration should be given to the gifted child.* When I was an elementary school student my teachers complained when I went to music lessons during the school day, even though the lessons were part of the total school program. It was always announced, as my classmates and I prepared to leave for instrumental music, that life in the classroom would continue during our absence, and we were to be "responsible for anything that we missed." In junior high I remember having to take many exams after school which were normally given during the time that orchestra rehearsals were held, or having to miss important rehearsals when a

teacher refused to give a make-up exam after or before school.

In high school I worked to outsmart the system and for a while I won. You see, physical education was scheduled for me during the last class of the day, three days per week, but it also conflicted with a music theory class which I very much wanted to take. My counselor refused to change my program for a number of reasons, the most important one being laziness. However, I made sure that I was elected "squad leader" of one physical education class, which meant that on one of these three days I took the attendance for my group and had access to all other attendance materials for the other days. I was able to erase my absences of the other two days when I was really attending the music theory class. It took them four months to catch up with me.

All through my public school life I was threatened, challenged, penalized, and put in the middle, all because of my great love for music. This was a lot of responsibility for a kid, and this negative attitude discouraged several of my young, talented colleagues along the way; either they or their parents gave in to the pressures that were brought to bear. A few of us *had* to go ahead, and we did.

Surely we can do better for today's gifted student whose insatiable curiosity and sensitivity requires rather special nurturing. In a metropolitan setting, I would propose that they meet regularly with a composer (every orchestra has several), a conductor, and performing instrumentalists and attend rehearsals sitting in an orchestra, or whatever ensemble is being rehearsed. Provide for these gifted individuals an opportunity to witness a complete musical experience from conception to performance. Allow them to learn the professional musician's philosophy, witness the devotion and the results of endless hours of what others refer to as "hard work." Let them learn to respect techniques and to understand the reasons behind the selections from various interpretive options; to grow up knowing what the task is all about and the constant state of change and maturing which provoked Toscanini at age 80 to inquire how he could ever have conducted Beethoven at age 60: "I didn't understand him then," he said. We cannot expect this awareness to develop just because these people are gifted; but *because* they are gifted, we must show them the entire way.

7. *Extra concerts should be planned for the gifted and interested young people.* The orchestra and/or community performing ensemble should develop some sort of "Saturday Series." If the young people, after the exposure received during the school program and videotape series, should build up sufficient interest in performing organizations, in particular the orchestra, it is vital that they have an opportunity for subsequent experiences specially planned for them. Full evening subscription programs are usually not appropriate for a young listener because of the program length and because they are usually performed on school nights. Specially designed programs derived from the introductory sessions already experienced, presented on the weekend, are perfectly possible.

8. *Various supplementary musical events should be available.* In addition to performing concerts, the symphony orchestra, with the public schools and other educational institutions should sponsor a regular series of events such as symposia by performing artists, perspective encounters by small groups of musicians performing and discussing new music, concert preludes which discuss forthcoming programs, etc.

9. *Youth orchestras should be fostered and the symphony orchestra should cooperate with them.* Have the symphony orchestra split and combine with a youth orchestra for a periodic rehearsal during which the symphony musicians could coach their young and inexperienced colleagues. Foster the growth of these young musicians in their own community, and try to offer the kind of creative and productive environment which may keep them there.

10. *Only people who are sympathetic to your goals should be hired.* To both educational and artistic institutions, I suggest you take great care to employ people willing to and capable of implementing programs such as I have suggested. The most imaginative and best funded programs are worthless without the talented people to make them work. Either find such people, or train them, but do not settle for less.

A CONCLUDING THOUGHT

As I see all of us at this moment, I am reminded in a disturbing way of a cartoon that appeared in a British magazine a few years back. The cartoon showed two small horse-drawn lorries on the same narrow bridge in the English countryside, facing each other, neither able to get by the other. The drivers with whips in hand were facing each other in their respective lorries, but the drivers and the horses were skeletons and large cobwebs covered both drivers, horses, wagons, and the bridge. It seemed as though this face-off had been going on for a hundred years. The caption read, "They were not properly introduced." This must not be the destiny of the schools and their neighboring artistic organizations. I plead with you to change all that—*von Herzen möge es zu Herzen gehen.*

JAZZ AND THE SCHOOLS

Nat Hentoff

GETTING MY START IN JAZZ

I came out of a home in which direct expression of emotion was very infra dig and I was educated at Boston Latin School, which also had the same notion about emotion. It was a very cold, prestigious place.

Outside home and school, however, when I was about 11 years old, I heard a recording—just walking by a music store. And it was so startling, it made me feel so good, that I just yelled out in pleasure and surprise. And that's how I started in jazz.

The recording, it turned out, was Artie Shaw's "Nightmare," and it didn't take me long to realize that Artie Shaw was to Peewee Russell and Edmond Hall as, let us say, Gerald Ford is to Thomas Jefferson. But it was a way to begin. From about 15 on, my night school in Boston (I spent more time there than at my day school) was the Savoy Cafe, where people like Frankie Newton and Thelonious Monk started me thinking about how to extend possibilities against the rule of reason.

I also hung out at any Duke Ellington dance in Boston and took almost any other chance to hear and see jazz musicians. And I learned an awful lot from them, from the time I was about 14, until this day. I learned about the lives and the history from which the music came and about the kind of strength and resilience it takes to get on a bandstand night after night and reveal yourself, all the way, in your music. Whatever particular flaws these men had, they were proud men who had found a way to do important work on their own terms. I was much influenced by these musicians, because I didn't know many other adults with that quality of independence and integrity. And I came to discover they were able, from their vantage point as traveling free spirits, to see deeply into various American ways and rhythms of life.

There was a man I knew, Rex Stewart, who was with Duke's band for a long time. I think I learned more about politics from Rex than from any political science professor I had. I mean in terms of the root sense of politics—how people live with each other, who has power, and is that power legitimate. And Duke himself, when he wasn't jiving people, was a very, very searching critic of American mores.

I found that what stayed with me about jazz musicians was their independence and growing up. I needed that kind of exemplary instruction by adults. They were authentic men, and women—Mary Lou Williams was around then, too. They were my night school teachers and the only tuition I could pay them was gratitude and a determination that really took root at the Savoy Cafe that whatever I was going to do, I would try to stay free as well—as free as I could.

JAZZ IN THE SCHOOLS

Now, after that personal background, I will turn my attention to the relationship of jazz to high schools and American culture and the curriculum of the future. One short autobiographical note. About six or seven years ago, I was asked to do a book for young readers, a children's book. I looked through the literature for young readers—not exhaustively, but I took a while—and there was nothing there about jazz. There still isn't much. And I wrote a book called *Jazz Country* which turned out to have been for kids between about 8 and maybe 14 years old. And I've been getting letters about it ever since. In white suburbs, or all white schools, or mostly white schools, the book has come as somewhat of a cul-

ture shock. It had never occurred to most of those white kids (the book is about the rites of passage of a young white trumpet player who wants to make it in the jazz world, which is predominantly black) that there is a certain kind of dues you have to pay to even get close to the jazz life. But to white readers, to young white readers, it was an extraordinary idea. Here was a whole tradition—a whole way of creating music and it *ain't ours, it's theirs,* and how do we get to where we can have part of it?

As for black and mostly black schools, I agree that in far too many cases young black kids do not know their lineage, and I blame that on the schools. I remember the day after Charlie Parker died, Art Blakey was saying, "How many kids, black kids, know who Charlie Parker is?" And the reason many do not know is that their teachers don't know. That's as true of college professors as it is of elementary school teachers. I bring up *Jazz Country,* not because it's going to be a classic ever more, but because some librarians tell me (it's the highest compliment a writer can get) that the book is the most often stolen in the children's section. And I think the reason is that it brings news to young people, news of a culture they don't learn about in school.

One other point concerning jazz and the schools is that, as I learned here this morning, there is a national program, Artists in the Schools, which is funded by the National Endowment for the Arts, and I think it is the beginning of what could be a very important development for kids and for artists as well. I *do* wonder, though, how many jazz composer-players are part of that program. Each year I check the percentage of National Endowment grants for jazz, and though it's been slowly increasing, funds for jazz are still miniscule by comparison with money given to so-called "serious music." I fail to understand why that kind of money has to go to symphony orchestras or opera companies when there is so much jazz that desperately needs supporting. It's a further indication of what Charles Ives pointed out with earned bitterness—those who determine our cultural priorities, in terms of where the money goes, are still making obeisance to European forms and standards of "high culture." The cliche, therefore, that jazz is America's only true art form remains inoperative when it comes to grants from our official encouragers of "culture."

IMPORTANCE OF VARIED ADULT MODELS

To return to Artists in the Schools, there should be more jazz artists in these programs not only because of the inherent value of jazz but also because there are not enough models for kids in classrooms, models of what an adult can be. I mean the kinds of adults who commit themselves to a life's work they want to do without compromise, the kind of adults who will not allow themselves to be "team players" and possibly blight their lives by being moral cowards.

I think it's most important for kids to see adults who are risk takers because as the dynamics of American life have changed over the past 50 years, the only adults most kids know now are the parents, relatives, and teachers, a narrow selection of the kinds of people they might want to grow up to be like.

Some years ago (this has to do with the perennial question of humanizing education), William Arrowsmith, a professor of classics, now at Boston University, said: "It is men we need, and women, not programs in education. It is possible for a student to go from kindergarten through graduate school without ever encountering a man or woman who might for the first time give him the only profound motivation for learning—the hope of being a better man." I don't mean this as a general put-down of teachers, but there is not much breadth in the social experience of most people who teach. So the kids would greatly benefit by being exposed to a wider range of adults, and they should be exposed to those artists who continue creating themselves regardless of majority opinion. And which artists fit that kinetic description more than jazz musicians?

JAZZ AND THE GIFTED

In some of the literature I read in preparation for this conference, there was a comment that the Gifted and Talented Program of the US Office of Education has discovered that one of the most neglected groups of students in the schools is the gifted. And one of the most depressing pieces of information presented in the Commissioner's Report to Congress was the finding of the *School Staffing Survey* (1969-70) that 57% of the school administrators surveyed said they *had* no gifted and talented children in their schools, a further index of the kind of adults we allow to rise to power in education.

In terms of jazz, consider the number of kids who may well be gifted and talented—either as jazz musicians or as the kind of researchers, analysts, social critics who can write about and do research about jazz as an integral part of the American experience. But who among the people now in the schools who are determining who are gifted and talented have the qualifications to begin to know this with regard to jazz? I don't know any people among the schools I travel to who can tell whether someone

blowing a hot tenor saxophone is gifted and talented. I think, in fact, the reaction of the administration would be pejorative: "This is certainly not *serious* music, and has no place in a decent school." If jazz is to become part of culture in the schools, if jazz interests are to become part of the criteria for identifying the gifted and talented, there is going to have to be a great deal of what used to be called "woodshedding" concerning jazz among teachers and administrators because for all the occasional, very brief, glorification of jazz as our most valuable indigenous art form, most teachers and administrators are denotatively ignorant about the music, its history, and its socio-cultural-psychological roots. If anybody is *really* serious about affective education, and that's what culture is all about, it is long past time for jazz to be taken seriously by those who try to determine what "high culture" is, especially for kids.

THE ARTS AND HUMANITIES— WHAT IS MOST HUMAN

Virginia Y. Trotter

It is a distinct pleasure to be here at this exciting conference. It is a unique experience to be surrounded not only with the beauty of the Black Hills but with the kinds of inspirational ideas generated by this distinguished assemblage. What you have crystallized in the last few days is that educators need to recognize that the arts and humanities are a study of what is most human. They record not only our lives but the very substance of which our lives are made. The study of arts and humanities speak for our beliefs, our ideals, and our highest achievements. In an age in which we have seen a spectacular growth in science, I believe that it is essential that we preserve its interdependence so that men will remain the masters of their technology and not its unthinkable servants.

THE COMPUTER INFLUENCE

On that thought you will be interested in a recent item I saw in the paper which told how in England the computer is taking over the relationship of the doctor to the patient. The automated bedside manner has been judged superior to that of many physicians in persuading people to give intimate details of their personal problems. Can you visualize discussing your intimate problems with a computer? On television a few weeks ago, Orson Welles explored Dr. Alvin Toffler's book, *Future Shock*, asking the question, "Have we become victims of our own technological strength?" We have witnessed the triumph of science and technology that has carried us from an uncertain world where we looked at nature, confused and afraid, to the point at which we see nature more completely under our control.

Toffler further suggested that in the future cities could be controlled and planned by computers; that art and music could become computerized; that we could make machines that see, hear, touch, and smell; that we could create an artificial man or woman, a carbon copy of human beings, so that you wouldn't even know whether the lovely girl at the airline counter was real or a robot. Can we use technology to build a decent, humane society, or will it come crashing down on us and take over? Has the computer encouraged us to multiply its uses and glorify its results to the point where numbers have become deterministic, a constraint on free will and a substitute for value judgments?

Having been born and raised in a small college community and having spent all of my working life in the universities, I have witnessed and directly experienced revolutionary changes in many aspects of life which are influenced by technology, economics, and educational changes. But I have also noticed that the human activities in which we become really involved organically and emotionally have been less affected by technological progress or social upheavals. We are still wrestling with the same appetites, passions, and hopes that motivated Homer and Shakespeare.

WHERE IS HUMANITY GOING?

As far back as 5,000 years ago the Sumerians recorded on clay tablets their anguish about the generation gap. They asked themselves the question that has been asked by every age and which you have asked at this conference: Where is humanity going? Because of our science we have achieved a giant step into space, a step shared by all through the marvels of modern communication; and from this shared experience another surprising and human gift has come down to us. Along with the new sense of the earth's smallness, we have a new sense of the earth's

richness and beauty. What one sensed through the astronauts was not only the scientific and technological points but a new-old sense of mystery and awe in the face of the vast marvels of the solar system. What lifted our hearts was more in the realm of the spiritual, the human, the psychological. It was astronaut Edgar Mitchell who said of his fellow crewmen, "We are a scientifically oriented group of people. But nearly to a man something happened. There has been a sense of a greater purpose. As we view the earth, we have an overwhelming awareness that there is a plan, a design, a sense of unity of purpose, of harmony, of beauty. We know now that we have a finer sensory mechanism than anything we have devised electronically and that is ourselves—the mind and the spirit know no bounds, no time limits, only what we make it."

SOME DEFINITIONS OF ART

I don't feel courageous enough before this audience to define art, but as Captain Mitchell taked about intuition, global consciousness, and value judgments about the world—isn't this a function of the arts process?

Tolstoy said it so long ago, "Art is a human activity having for its purpose the transmission to others of the highest and best feelings to which men [and may I add women] have risen." Art therefore is best understood as attempts at human communication at the most intense level. Furthermore, I believe the arts can and must become one of the key areas in which students learn about the valuing process. That's what makes it so difficult because a sense of value is not a course of study. But I see the arts also as a process in which learning and development of skills can be highly motivated.

Dr. Harold Taylor said it very well in his book *Art and the Intellect:*

> If we take this view, then education is itself an art, the art of teaching attitudes and values. An intellectual life begins for the student when his life includes intellectual interests of his own choosing—when he puts forth intellectual effort—that is—when he commits himself to learning because he wants to.—Once an attitude is established—the student begins to organize his own body of knowledge and to conduct his own education. In this process—the teacher becomes an artist in the same sense that a writer or a painter is an artist.

PROGRAMS FOR THE GIFTED

I am particularly interested in the curriculum development project of the Aesthetic Education Program at CEMREL in St. Louis from kindergarten to seventh grade. This program was designed to give a child the experience of discovering, using, and understanding his own senses and emotions. This program was partly funded by the National Institute of Education, and NIE must be able to continue to provide research in the area of aesthetic education curriculum development, training, and the recognition of the gifted and talented.

It is also important to recognize the talented and gifted from culturally disadvantaged subcultures of our country. Nearly a million dollars has been awarded for fiscal year 1974 to a combination of 11 states to help youngsters overcome educational disadvantages. The awards were made under the Emergency School Aid Act and the money is planned for classes, workshops, demonstrations in the visual arts, dance, music, drama, film, painting, and other media. Educational research and development is a necessity if we are to have the most effective and cost-effective educational system possible. I am deeply concerned over the action of the Senate Appropriations Committee in recommending zero funding for NIE. Our hope now is that the House recommendation of $80 million will be accepted in conference.

EDUCATION AMENDMENTS OF 1974

One of our biggest challenges in the Division lies in implementing the Education Amendments of 1974 (Public Law 93-380), signed by President Ford on August 21. The President called the Amendments "a significant step forward in our quest for more effective distribution of federal education funds and for better administration of federal education programs."

Surely the most important feature of the Amendments is that we have asked Congress to fund in advance various programs providing grants to states. This will do much to the uncertainty that has characterized federal funding of education programs in recent years. Funding a year in advance should greatly assist the state and local education agencies to be more efficient and effective in their planning because they will know in advance the extent of their resources.

Another important component of the Amendments is that they consolidate a number of programs including gifted and talented children and elementary and secondary school education in the arts. This gives state and local education officials much greater flexibility and does allow them to determine their own priorities in these areas. We expect to make specific recommendations shortly to consolidate the current vocational education pro-

grams into a broader authority that will give the states greater flexibility in the use of vocational funds. This will provide a program of discretionary demonstration grants and contracts designed to encourage and support innovation.

CAREER EDUCATION

Additionally, another one of our priorities is career education. The Education Division currently is attempting to develop a program which, as President Ford recently stated, "will bring both education and employers together in a new climate of credibility."

It is our hope that every student will possess the skills necessary to prepare him or her for a successful career. It is my personal feeling that career education should also give each student the necessary skills to live life to his or her fullest capacities—that is education for living.

It is encouraging that the Office of Gifted and Talented together with the Bureau of Adult, Vocational, and Technical Education is sponsoring a Career Education Institute to discover and look into curricula possibilities that would have special meaning for gifted children.

I do not feel on the final day of this conference that it is necessary to define each program or to lament on the budgetary problem we face. What is necessary is an unqualified commitment that we must cease to think of the arts as a luxury and should make them basic experiences in education. The fate of the arts in our schools and in our society is not only a financial question but a question of attitudes of legislators, business, the community, the parents, the children, and most of all, the educators—remembering that arts are not a peripheral frill, but an important way of educating. It was James Allen, Jr., a former Commissioner of Education, who said,

> Increasingly, it is apparent that true literacy encompasses a great variety of modes of perception and communication. The arts are an essential component of this broader concept of literacy. We must seek a new balance of power in the classroom, one in which the arts are fundamental in the program of every fully educated student and one in which the concept of true and complete literacy includes the arts as an indispensable element.

I believe this to be true. Educators must stake out a role in the forefront of the American concern for the intellectual, aesthetic, and spiritual dimensions of life. I am delighted that last week in Washington the Business Committee for the Arts met and reaffirmed that support of the arts is part of all of our responsibility to society. They reaffirmed that business should not only support the arts but should work to increase support and awareness of the arts by government and citizens and that, although growing governmental funding is necessary, broader private support is also absolutely essential.

I congratulate you on the calling of this first National Conference on the Arts and Humanities/Gifted and Talented and on the creative coordinated approach of the divisions of elementary and secondary education, the state of South Dakota, and the US Office of Education Region VIII, Denver, on the superb planning of Don Barnhart, the State Superintendent and Leon Minear, Regional Commissioner; and in particular the Black Hills State College for providing the kind of environment of warmth, enthusiasm, and beauty to enhance this conference. I am delighted that this has been chosen as one of the places to be highlighted during the bicentennial. Each of us as individuals, as members of the business, educational, governmental, and artistic community, are proud of our nation's cultural heritage. Together we must make a determined effort to nourish this vital segment of American life. We must develop a flourishing of all the arts so as to give release of the creative potential within us—all of us.

It was once said by Alvin Eurich,

> We cannot tolerate another generation that knows so much about preserving and destroying life and so little about enhancing it. We cannot permit our children to come into their maturity, as masters of the atom and of the gene, but ignorant and barbarous about the ways of the human mind and heart.

PROGRAM

Wednesday, October 2

Morning

Registration

Afternoon

Introductions and welcome remarks: Donald Barnhart

Keynote address: Leland D. Case

SESSION I—Workshops — Coordinators

Arts and Humanities — Harold Arberg

1. *Studio Art, the Ongoing Curriculum/Arts in Education*
   Larry Schultz and Joyce Johnson
2. *Aesthetic Concepts*
   Nadine Meyers and Richard Eckman

Gifted and Talented — Harold C. Lyon

3. *REAL-izing Your Potential*
   Harold C. Lyon
4. *Planning for the Gifted and Talented*
   Irving Sato and David Jackson

SESSION II—Repeat of Session I Workshops

Evening

Dinner—Spearfish Fry and Indian Cultural Awareness Evening

Speakers: Harold Shunk
Charles J. Geboe

Sioux Indian Dance Group

Thursday, October 3

Morning

Speakers: Harold Arberg
Harold C. Lyon

SESSION I—Workshops (1-6) — Coordinators

1. *Music*
   Murry Sidlin — Leon Minear
2. *Reading Through the Arts*
   Mildred Bebell — Lincoln Henry
3. *Visual Arts*
   John Boit Morse — John Runkel
4. *Arts and Humanities and the Minority Student*
   Leonard Olguin — Del Carter
5. *Film Making*
   Yvonne Andersen — Diane Hayman
6. *Making Arts and Humanities Come Alive for the Rural Gifted*
   Elizabeth Neuman and Ruth Mondschein — Mary Hunter Wolfe

SESSION II—Workshops (7-12)

7. *Libraries*
   Naomi Noyes — Edwin Erickson
8. *Theatre Training as a Process of Personal Growth*
   Alec Rubin — Albin Sandau
9. *Art*
   Frank Mason — John Gritts
10. *Model Projects for Gifted Youth*
    Marion Blakey — Cheryl Hutchinson
11. *Dance and Education*
    Gene Wenner — Mark Kreuger
12. *Developing Arts Programs for High School Students*
    DeWitt Zuse and Arthur Gatty — Irwin Kirk

LUNCHEON

Speaker: Murry Sidlin—"Humanizing the Humanizers."

Afternoon

SESSION III—Workshops I and II repeated

Program

Speaker: Robert Shaw—"The Conservative Arts."

Demonstration by Black Hills State College Choir (resident director Merlyn Aman)
Guest conductor: Robert Shaw

Evening

BANQUET

Master of Ceremonies: Charles Schad

Speaker: Harold Taylor—"The Transformation of the Schools."

Friday, October 4

Morning

Speaker: John Boit Morse—"Effecting Change: An Artist's Point of View."

SESSION I—Workshops: The Role of the Advocate

1. *Local*—Bruce Milne, James Doolittle
2. *District*—Joyce Runyon, Sandra N. Kaplan
3. *State*—Diane Porter, Robert Huckins, Mark Krueger
4. *National*—Jane Case Williams, Marion Blakey, Elizabeth Paul

SESSION II—Workshops: Advocacy Action Plans
Same groups as SESSION I

LUNCHEON—Traditional Indian Feast

Speaker: Virginia Y. Trotter—"Arts and Education."

Afternoon

Speaker: Donald Sewall—"The Denver Center for the Performing Arts."

Program: *Appreciation of One of America's Original Art Forms: Jazz*

Jazz Seminar speakers and performers:

Marion McPartland
Nat Hentoff
Harold Taylor
Ray Iverson

Concert: Black Hills State College Jazz Ensemble (Richard Temple, Director)

Evening

BUFFALO DINNER

TRIP TO MOUNT RUSHMORE

WORKSHOP LEADERS

Yvonne Andersen
Director, Yellow Ball Workshop
Lexington, Massachusetts

Mildred H. Bebell
Director, McClelland Center
Pueblo, Colorado

Marion C. Blakey
Youth Grants Coordinator
National Endowment for the Humanities
Washington, D.C.

James Doolittle
Gifted and Talented Team
South Dakota

Richard Eckman
Assistant Director for Educational Projects
National Endowment for the Humanities
Washington, D.C.

Arthur Gatty, Director
Pennsylvania Governor's School
Bucknell University
Lewisburg, Pennsylvania

Robert Huckins
Coordinator, Gifted and Talented Education
South Dakota

David Jackson, Executive Director
National/State Leadership Training Institute on Gifted and Talented
Reston, Virginia

Joyce Johnson
Theater Resource Teacher
Jefferson County Schools
Colorado

Sandra N. Kaplan
Inglewood Unified School District
Inglewood, California

Harold C. Lyon, Director
Office of Gifted and Talented
U.S. Office of Education
Washington, D.C.

Frank Mason
Artist, Instructor, Art Students League
New York, N.Y.

Nadine Meyers
Aesthetic Education Program
CEMREL, Inc., St. Louis, Missouri

Bruce Milne, Director
Educational Research and Services Center
University of South Dakota
Vermilion, South Dakota

Ruth Mondschein, Staff Assistant
Assistant Secretary for Education
Health, Education and Welfare
Washington, D.C.

John Boit Morse
Artist, Art Lecturer
Carmel, California

Elizabeth Neuman, Director
Programs for the Gifted and Talented
West Hartford, Connecticut

Naomi Noyes
Children's Specialist
New York Public Library
New York, N.Y.

Leonard Olguin
Associate Professor
Department of Elementary Education
California State University at Long Beach
Long Beach, California

Diane Porter
Gifted and Talented Program Officer
State of Nebraska
Lincoln, Nebraska

Alec Rubin
Theater Encounter
New York, N.Y.

Joyce Runyon
Consultant, Gifted and Talented
State Department of Education
Tallahassee, Florida

Irving Sato
Project Director
National/State Leadership Training
Institute on the Gifted and Talented
Los Angeles, California

Murry Sidlin
Resident Conductor
National Symphony Orchestra
Washington, D.C.

Larry Schultz
Coordinator of Art
Jefferson County Schools
Colorado

Jane Case Williams
Deputy Director
Office of Gifted and Talented
U.S. Office of Education
Washington, D.C.

Gene C. Wenner
Arts in Education Program
JDR 3rd Fund
New York, N.Y.

Mary Hunter Wolfe
Director, Center for Theater Techniques
in Education
Connecticut

DeWitt Zuse
Director, Educational Center
for the Arts
New Haven, Connecticut

SPEAKERS

Leland D. Case
Writer, Historian
Tucson, Arizona

Harold Shunk
Indian Educator
South Dakota

Charles J. Geboe
Indian Educator
South Dakota

Harold Arberg
Director, Arts and Humanities Program
USOE, Washington, D.C.

Harold C. Lyon
Director, Office of Gifted and Talented
USOE, Washington, D.C.

Murry Sidlin
Resident Conductor, National Symphony Orchestra
Washington, D.C.

Robert Shaw
Music Director and Conductor
Atlanta Symphony Orchestra
Atlanta, Georgia

Harold Taylor
Author, Educator
New York City, New York

John Bolt Morse
Artist, Art Lecturer
Carmel, California

Virginia Y. Trotter
Assistant Secretary for Education
HEW, Washington, D.C.

Donald Sewell
President, *The Denver Post*
Denver, Colorado

Marian McPartland
Jazz Pianist
New York City, New York

Nat Hentoff
Jazz Authority, Author
New York City, New York

GOVERNMENT REPRESENTATIVES

Washington

Health, Education and Welfare

Virginia Y. Trotter
Assistant Secretary for Education

Ruth Mondschein
Staff assistant, Assistant Secretary for Education

US Office of Education

Paul Lawrence
Education Program Officer

Salvatore Rinaldi
Education Program Officer

Joseph Connor
Program Analyst, Compensatory Educational Program

Sam Harris
Program Officer, Title V

Harold C. Lyon
Director, Office of Gifted and Talented

Jane Case Williams
Deputy Director, Office of Gifted and Talented

Harold Arberg
Director, Arts and Humanities Program

Richard Preston
Visual Arts Specialist, Arts and Humanities Program

Edith Roth
Public Information Specialist

Mark Krueger
Intern, Office of Gifted and Talented

Denver, Region VIII

Leon P. Minear
Regional Commissioner

John Runkel
Director, Elementary and Secondary Education

Edward B. Larsh
Senior Program Officer
Elementary and Secondary Education

Irwin Kirk
Assistant to the Regional Commissioner

WORKSHOP COORDINATORS

Harold Arberg
Director, Arts and Humanities Program
USOE, Washington, D C

Del Carter
Coordinator, Right to Read Program
South Dakota

Edwin Erickson
Director of Library-Learning Center
Black Hills State College

John Gritts
Artist, Counselor for Center for
American Indian Studies
Black Hills State College

Diane Hayman
Staff Assistant, Shakespeare Festival
University of Colorado
Boulder, Colorado

Lincoln Henry
Professor of Education
Black Hills State College

Cheryl Hutchinson
Assistant to the Chief State
School Officer
Montana

Irwin Kirk
Assistant to the Regional Commissioner
USOE, Region VIII, Denver, Colorado

Mark Krueger
Intern, Office of Gifted and Talented
USOE, Washington, D C

Harold C. Lyon
Director, Office of Gifted and Talented
USOE, Washington, D C

Leon P. Minear
Regional Commissioner
USOE, Region VIII, Denver, Colorado

John Runkel
Director, Elementary and Secondary Education
USOE, Region VIII, Denver, Colorado

Albin Sandau
Director of Theater
Black Hills State College

Mary Hunter Wolfe
Director, Center for Theater Techniques
in Education
Connecticut